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Vol. 13

1915

M/B/RS

The EDISON PHONOGRAPH MONTHLY

Volume XIII

1915



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EDISON¹¹ Phonograph Monthly.

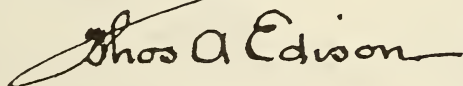
EXACT REPRODUCTION

By
Wendell Moore

First Edition
May 1989

When a man's birthday comes around it doesn't simply mean that he is a year older. It means that he has gained another year of knowledge and experience and is starting a new year which he can make more useful and productive than any previous year.

We promised to be back in the game within thirty days after the fire. We were turning out finished goods again in just twenty two days. We expect to make 1915 the best year in the history of the business. We shall do our part, we believe you will do yours.

 Thomas A. Edison

1915 - VOLUME XIII NUMBER 1

BOOK NUMBER 500

 Wendell Moore



Preface

In this year of 1915 we see vast contrasts between disaster and progress. The early Dec. 1914 fire was a disaster in scope that would normally all but destroy most incentive to forge ahead, but not T.A. Edison! If anything it seemed that he relished the idea of having the chance to greatly improve all of his facilities. As could be expected, the plant was re-established in record time.

The rest of the year was very successful indeed—the Dia. Disc was at the peak of Edisons technology and it surely seemed that all future successes had to center around this machine. The cylinder was not forgotten though, Blue Amerol Records are still very much a part of the business and as if to prove that the cylinder would be around a long time—3 new Amberola cylinder machines were introduced. To prove the point even further—in the Dec. 1915 E.P.M. it is announced that from this issue onward "E.P.M. will be devoted exclusively to Edison Diamond Amberolas and Blue Amerol Records." All in all a surprising year. The Old Man still has the touch!

Our Thanks to—

Ron Dethlefson—for supplying the comments by Mr. Theodore Edison on the creation and existance of the 20-page booklet—the Edison Works Monthly (on the bottom of pages 1 and 2) and the very timely booklet on the Edison Diamond Disc Phonograph.

David Heitz—for supplying the excellent little booklet by Theodore Edison—the Edison Works Monthly.

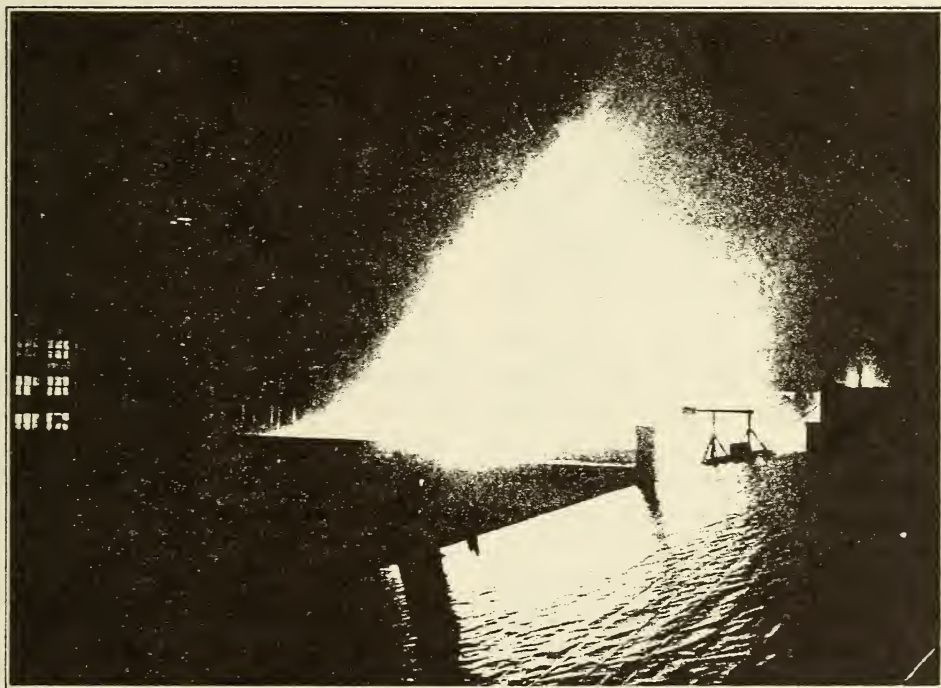
'Mac' McMillion—without whom—none of this would be happening.

Wendell Moore

Special Fire Edition of the

Edison Works Monthly

Notes of Interest on the Great Fire which Destroyed Most of the
Edison Phonograph Works



Copyright 1914 by Glenmont Press

SHORTLY AFTER THE ALARM WAS SOUNDED

PRICE

10 CENTS

Comments by Mr. Theodore Edison.

"When I was a boy I had a little printing shop that I called the "Glenmont Press" and I launched the *Edison Works Monthly* with an edition dated Sept. 1912. I actually printed that first issue myself and published it for a year, then discontinued it. At the time of the fire it was revived with the first (Dec. 1914) and second (Jan. 1915) editions of the *Monthly*, and a follow up (Mar. 1915) edition of "Our Plant."—continued next page

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Fire Edition of THE EDISON WORKS MONTHLY.

(Copyright 1914 by the Glenmont Press, West Orange, N. J.)

T. M. Edison, *Editor*

A Brief History of the Fire

At 5.17 on the evening of Wednesday, December 9th, a fire which was destined to develop into one of the greatest factory fires the State of New Jersey has ever experienced, broke out in the Film Inspection Department of the Edison Works, at West Orange. After starting with a small explosion, the flames quickly spread to the large wooden carpenter shop adjoining. Lack of water pressure enabled the fire to gain such headway that when the automobile fire engine arrived, it was beyond control. Although every effort was made, nothing seemed to stop the slow but steady advance of the flames. The wooden window frames of the large concrete structure known as the Phonograph Works formed the connecting link between that building and the Carpenter Shop. At the same time, the fire was making rapid progress in the other direction, and the brick building which housed some of the apparatus used in the manufacture of the new disc records was next to go. The great record plant, known as 24

building, was next in line as a victim of the flames. It was afterward stated that had there been twenty buckets of water on the third floor, this building could have been saved. At this point, it was seen that any attempt to save the buildings already in flames, was futile, and the firemen now directed all their efforts to saving the Laboratory and Storage Battery buildings. There was one small building which, had it caught, would have greatly endangered the Laboratory. It was this building that the firemen successfully tried to save. Although they seemed to be keeping the flames away from this building, it was not until after one o'clock that the danger was considered past.

At first sight, the loss appeared to be very great, but it was afterwards found that a great deal of the machinery in the concrete buildings was intact, or could be quite easily fixed. Although many newspapers said that the loss was over \$5,000,000, the actual total loss in machinery and buildings

"The Storage Battery Company purchased copies of the January 1915 issue and some of these must still exist, but the other issues are very scarce. "The Sentinel" back cover picture shows the fire whistle that used to be at the east end of the still-existing laboratory building. It was blown to summon firemen—the Edison plant number being 2-3.

will probably be in the neighborhood of \$1,000,000. The greatest losses occurred in the brick and wooden buildings where the machinery was ruined by falling. Practically all the concrete structures are as good as ever, or can easily be repaired. It was stated that had their been wire glass and steel window frames and sashes, the record plant could have been saved. In the buildings which did not burn, and in all the reconstructed buildings, these windows and frames will be used.

The Newark Fire Department deserves special credit for its efficient work at the fire.

The local police also deserve great credit for the way in which they handled the great crowd which gathered soon after the fire started.

When the fire started, all the lights went out, as the wires from the power house were burned. This greatly hampered the salvage work. Storage Batteries are now being installed in all our buildings for emergency lighting.

The fire was remarkably free from accidents, as only one life was lost. The small number of accidents was due to the frequent fire drills which the company had organized. The Edison Fire Departments did splendid work, but the fire quickly got away from them, owing to the lack of water. When they found that they could not fight the fire, they at once started doing salvage work. In carrying out this purpose, they ran many risks, and the company wishes to commend their bravery and express its gratitude to these men for their generous efforts.

A Few Telegrams Received December 11, 1914

"Your friends, Fort Myers and City of your adopted home, extend to you their deepest sympathy in the loss you are reported to have suffered by fire. We congratulate you on the virility you are reported as possessing, in replacing your lost plant.

"THE BOARD OF TRADE."

(Reply.) "Thank and say hope they will get things going as quick as I do." (Fort Myers has just had a big fire which destroyed most of the business section.)

"Friend Edison: I have heard of your great loss. Language cannot express my sympathy. I have a few dollars in the bank here. If you personally need any cash quickly, it is all yours. Draw at sight and no note or interest. I cannot resist loving and helping a man who is always game."

(Reply.) "Thank and say I am on the job for quick action."

"Would a donation of one million dollars secure your plant for Evansville, the largest hardwood market in the World, the largest furniture factory in the World, the largest output of vehicles in the World? Rail and water transportation not excelled. Population ninety thousand."

(Reply.) "Say cannot move as concrete buildings are very little injured. Is the furniture factory very busy?"

"Your loss is a national loss and occasions therefore unstinted public sympathy. An instance of this kind emphasizes the vital importance of maximum protection in construction. The history and official returns of the great conflagrations of Baltimore and

San Francisco evidence the superiority of brick construction over any other building material as fire resistant. Anticipating your probable immediate and extraordinary requirements, we are prepared to furnish you with . . . brick, unsurpassed for beauty and quality, and the only . . . brick patented by the United States, at the rate of three hundred thousand per day. A wire will bring our representative with samples and prices."

(Reply.) "No answer."

"Some Speed!"

In two hours on "Fire Night," the Western Union received about 350 telegrams from us or in other words, did business at the rate of \$500,000 per year—and handled it.

The New York Telephone Company was on the job at 3 A. M. and had practically all departments connected before business hours Thursday morning.

The Public Service Electric Company gave us emergency service so quickly that we had scarcely two hours interruption to the work in our Storage Battery plant.

Mr. Edison received a very nice letter from a "practical all-around draughtsman," applying for a position. Mr. Edison's answer was, "Say he is too late; have put on all the draughtsmen we can work just now." (This letter was received the day after the fire.)

A large Erie locomotive crane has done good work in clearing away the wreckage. At the end of the first week forty-four carloads of iron and steel wreckage had been taken away, besides hundreds of wagon loads of bricks, etc.

Some of Mr. Edison's Remarks During and Since the Fire

General Manager Bachman, during the fire, asked Mr. Edison how he could smile in the midst of it all. "Well, Bob," he replied, "this is costing me a lot of money, but it certainly is a fine fire."

To Mr. Wilson he said, "It's a goner, Wilson, but we'll build up bigger and better than ever."

"Why should I be downhearted? I can't take any of this away when I die, anyway."

"This is certainly a good test of my concrete buildings, but I haven't been used to spending so much money on one experiment."

From time to time Mr. Edison received such encouraging reports of the salvage work that in one case he remarked, "I am getting so many good reports that pretty soon somebody will tell me I haven't had any fire."

"Troubles Never Come Singly"

On December 15 an explosion of illuminating gases occurred in the Carbolic Acid Department of the Edison Chemical Works at Silver Lake, causing considerable injury to the buildings. By 3 o'clock the following day complete plans had been roughly sketched out, showing the requirements of a new building, where the principal equipment would be placed, etc.

The building as presented to Mr. Edison was to be 80 feet long by 50 feet wide by 20 feet high, and apparently these dimensions were based upon careful thought and analysis. Mr. Edison

(Continued on Page 16)

Two Telegrams Received Shortly After the Fire

Mr. Thomas A. Edison,
Orange, N. J.

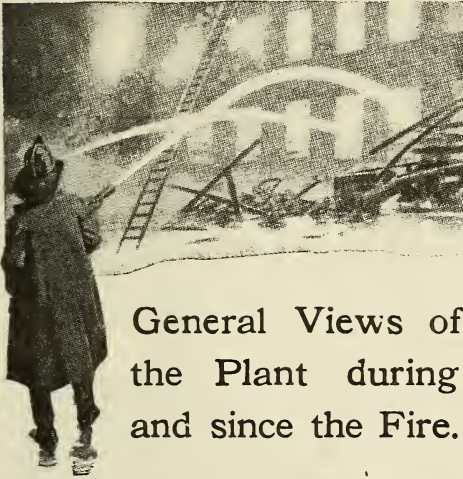
We sympathize with you in your great loss and hope the early reports are greatly exaggerated. We are confident of your early recovery and are sure you will be greater than ever. Entire organization is at your command if we can be of any service.

THE ROACH REID CO.

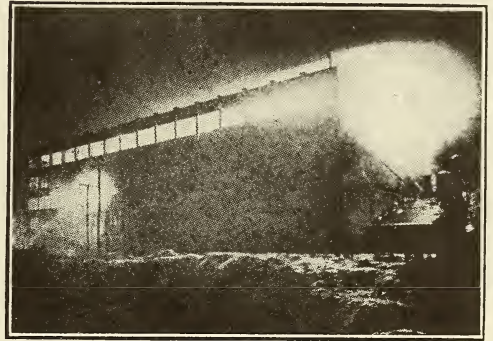
Nelson C. Durand:

If I can be of service to you in helping you get started anew, will be glad to go to Orange at my expense and stay as long as necessary, services gratis. Shall I come to Orange for consultation? When you get your breath, wire situation and your wishes.

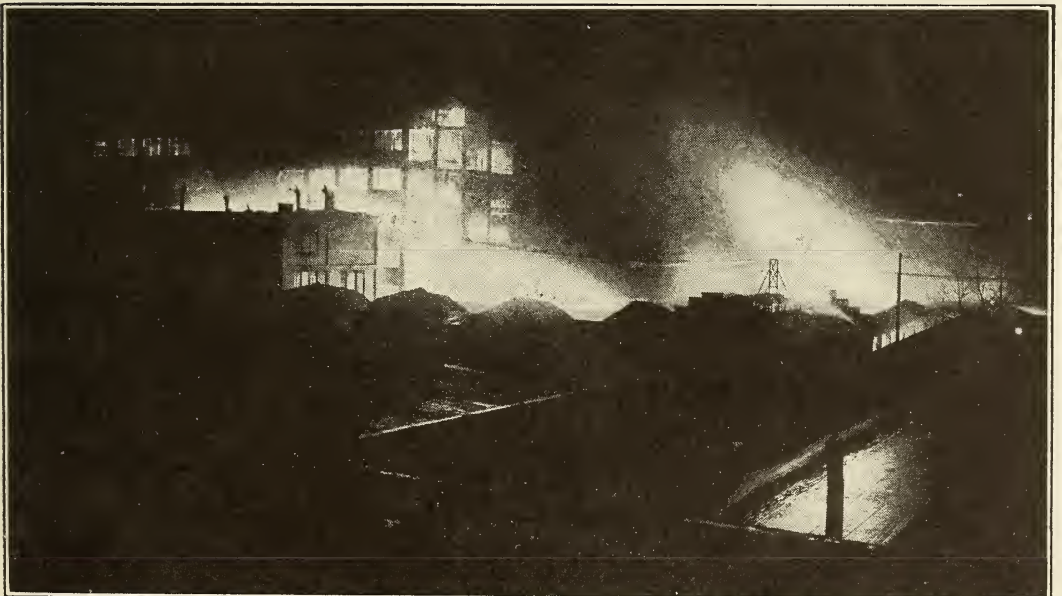
EDWIN C. BARNES,
(Chicago EDM Distributor.)



General Views of
the Plant during
and since the Fire.

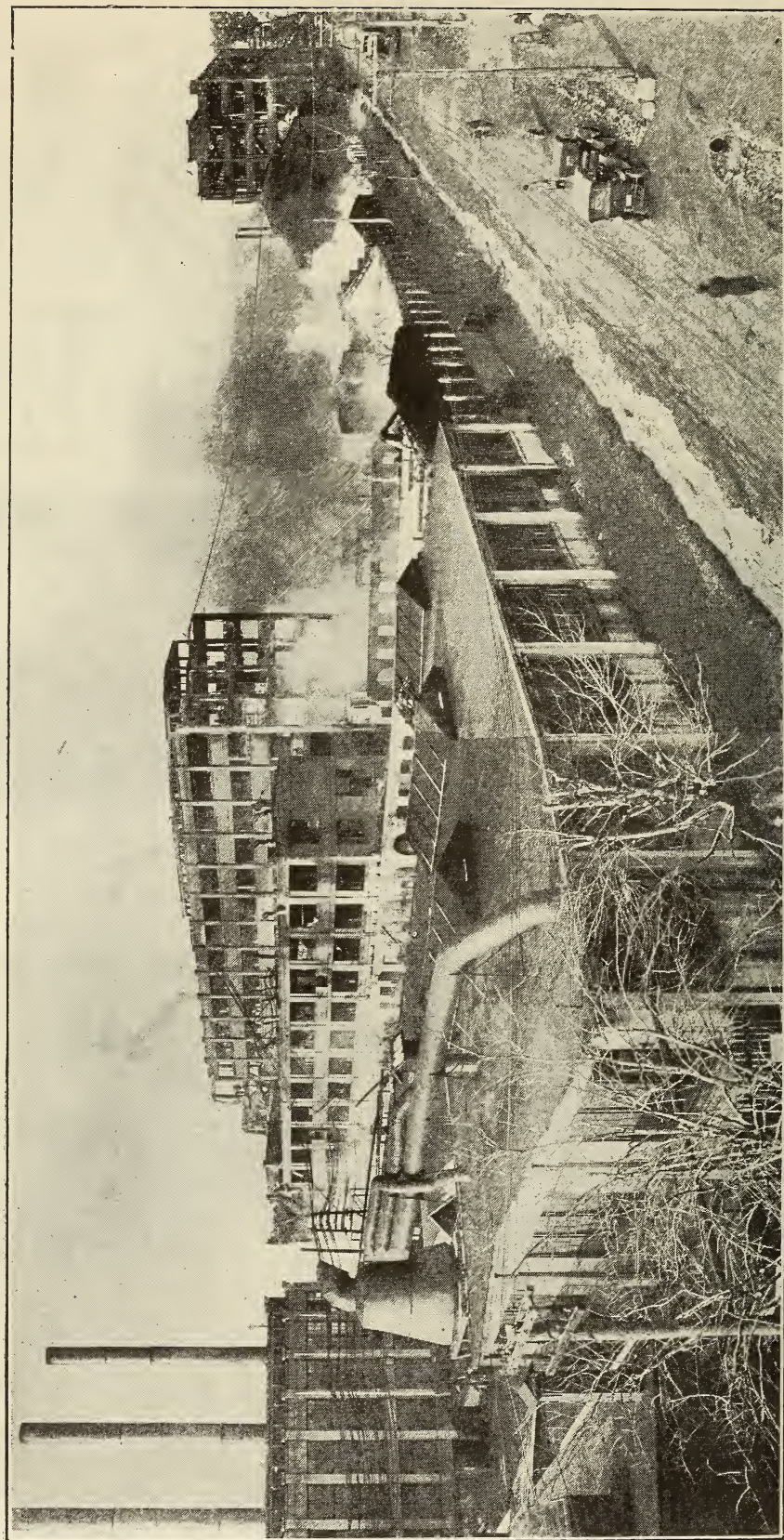


24 BUILDING IN FLAMES



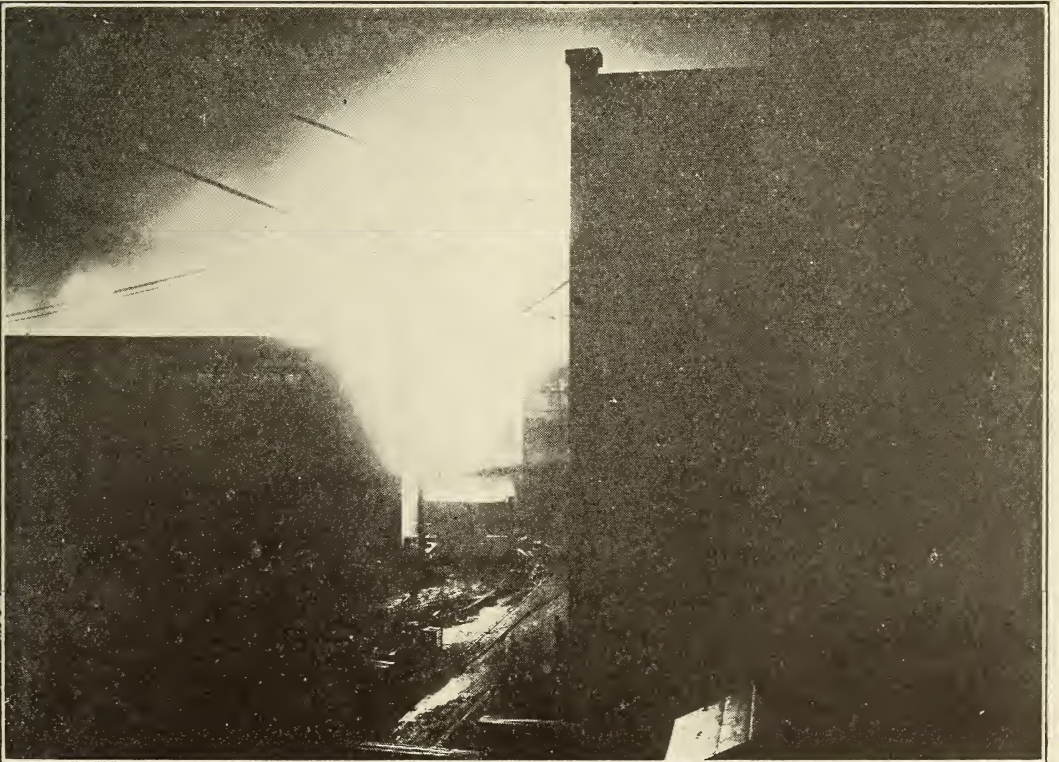
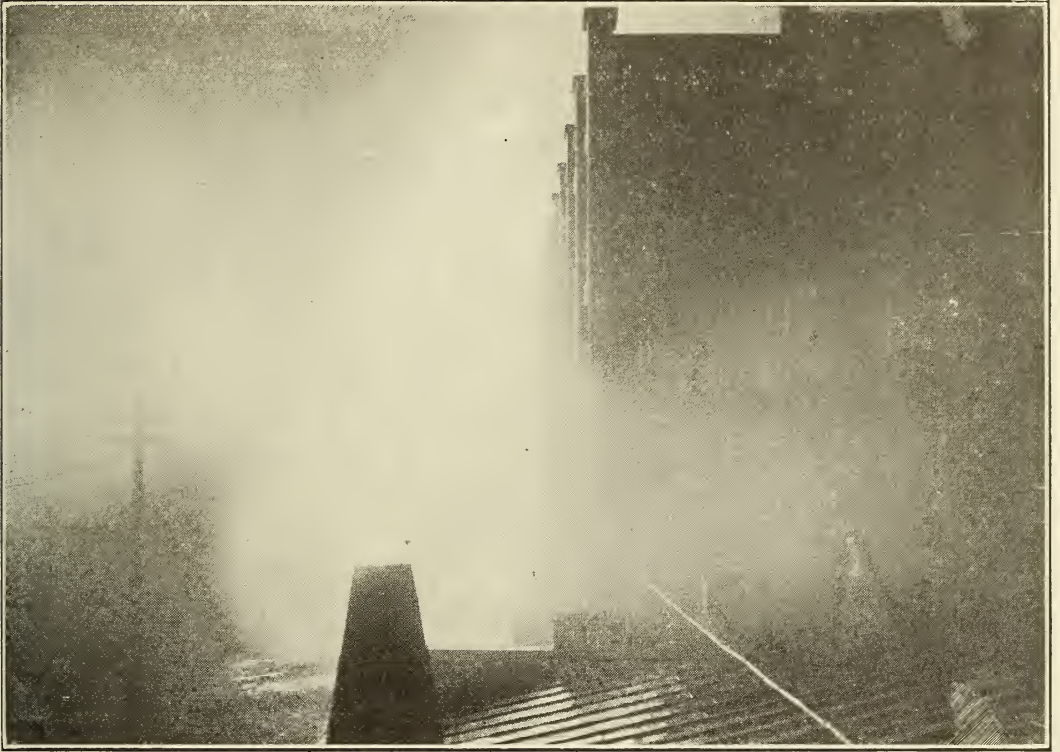
THE WORKS AS SEEN FROM ALDEN STREET ON "FIRE NIGHT"

Copyright by Lyons



LOOKING SOUTHWEST FROM ALDEN STREET

Photo by Lyons



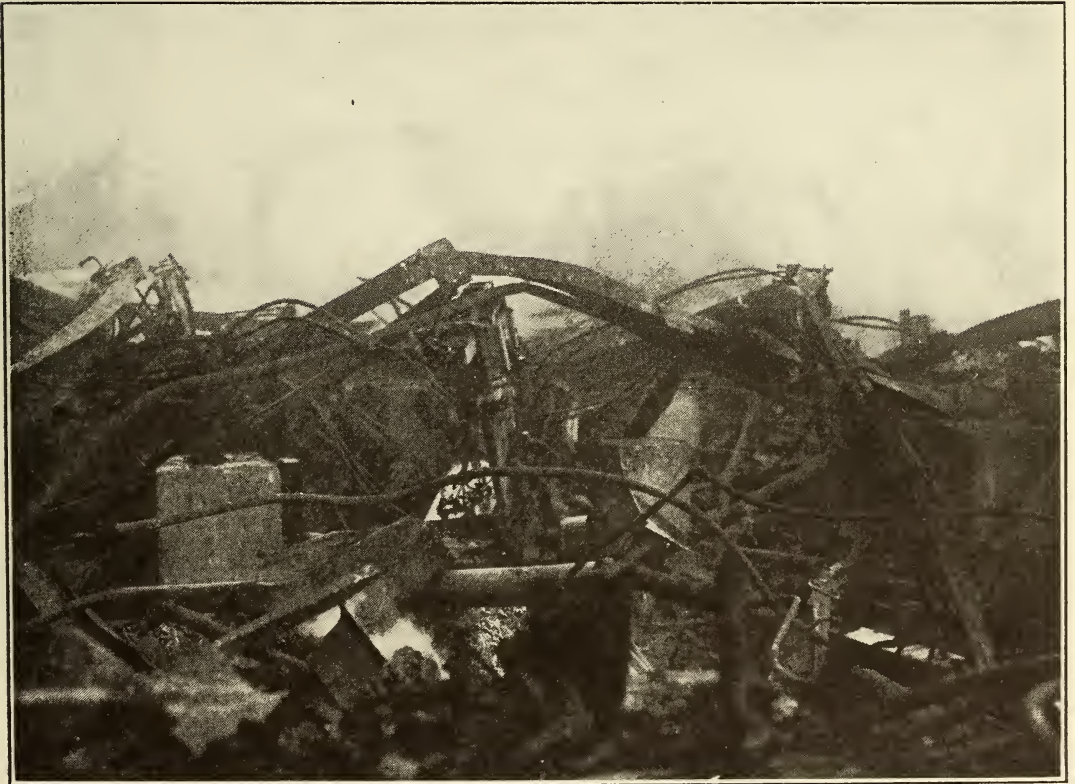
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TWO STAGES OF THE FIRE AS SEEN FROM THE LABORATORY

“The Great Fire”



UPPER PICTURE—The Record Plant known as “24 Building.”
LOWER PICTURE—Screw Machine Dept. The fire started near the end of the Concrete Building at the extreme right.



UPPER PICTURE—All the Concrete Buildings were intact with this exception.

LOWER PICTURE—What is left of the record stock room.



Electrical and Kinetophone
Depts.—Untouched

Punch Press Dept., Brick and Steel
Machinery Salvaged
Shipping Dept., Brick and Steel
Total Loss

Drill Press and
Concrete—Fair

Part of Disc Plant, Brick and Steel
Almost Total Loss

General View of
This view does not take in the Record



ew Machine Dept.,	Screw Machine Dept., Concrete	Office Building, Concrete
rage	Fair Salvage	Fair Salvage
Film Inspection Dept.,	Cabinet Finishing Dept., Concrete	Record Stock and Manufacturing Dept.,
Iron—Total Loss	Fair Salvage	Brick and Steel—Total Loss
	Cabinet Shop, Wooden	
	Total Loss	

e Burned Area

nt or much of the Office Building



Electrical and Kinetophone
Depts.—Untouched

Part of Disc Plant, Brick and Steel
Almost Total Loss

Punch Press Dept., Brick and Steel
Machinery Salvaged
Shipping Dept., Brick and Steel
Total Loss

Drill Press and Screw Machine Dept.,
Concrete—Fair Salvage

Film Inspection Dept.,
Iron—Total Loss

Screw Machine Dept., Concrete
Fair Salvage
Corrugated

Cabinet Shop, Wooden
Total Loss

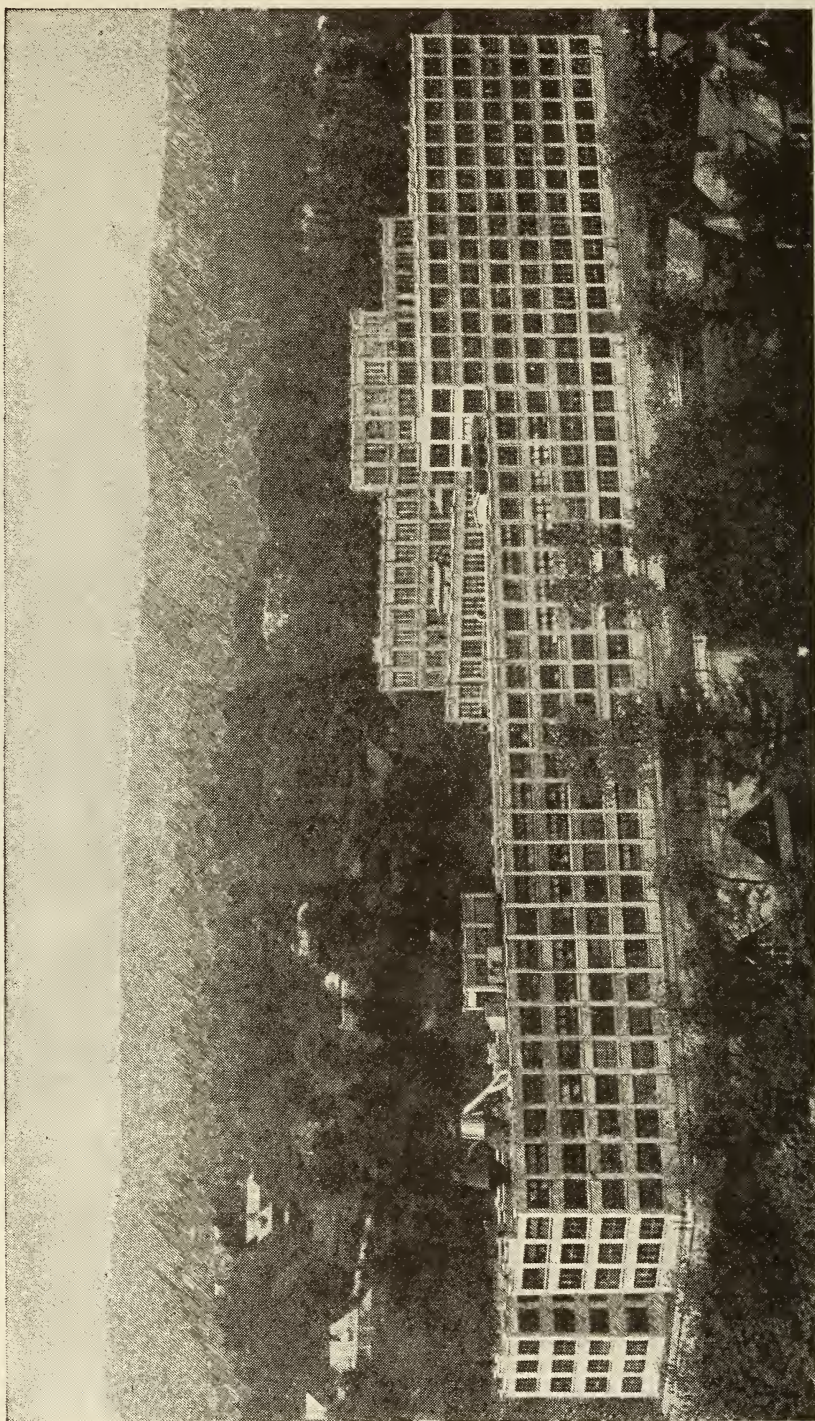
Cabinet Finishing Dept., Concrete
Fair Salvage

Office Building, Concrete
Fair Salvage

Record Stock and Manufacturing Dept.,
Brick and Steel—Total Loss

General View of the Burned Area

This view does not take in the Record Plant or much of the Office Building



THE MILLION CELL PLANT OF THE EDISON STORAGE BATTERY COMPANY
Extended as a single story building, these concrete factories would cover an area a mile and a fifth long by sixty-two feet wide. They were not injured by the fire.

The Storage Battery Plant

Bigger and Busier than Ever

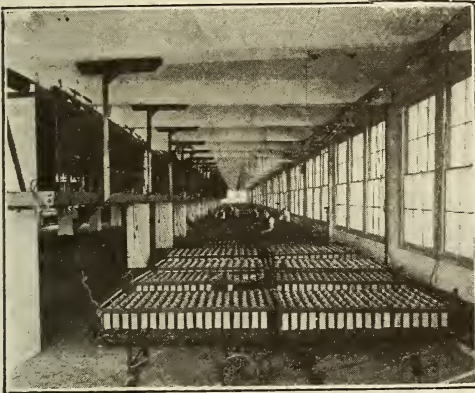
By ROBERT A. BACHMAN



WHAT HAPPENS TO BATTERIES THAT
DON'T STAY HOME

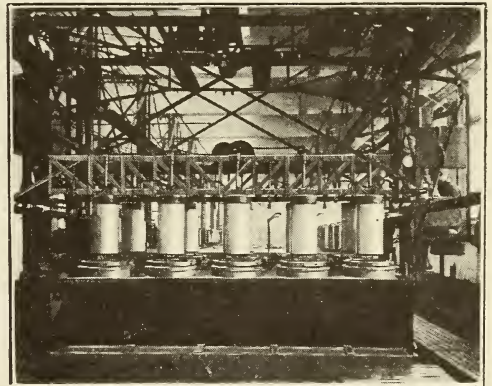
The great concrete buildings of the Edison Storage Battery Company were not affected by the fire. The new six-story addition extending 325 feet on Lakeside

with a capacity of 3000 cells* per ten hour day and ample room left for more equipment to meet increased production requirements.



SMALL CELL DIVISION OF TESTING DEPARTMENT
Absence of Acid Fumes permits the Testing and Forming to be done in open factory space without Special Ventilation.

Avenue was directly across the way from Mr. Edison's Laboratory and Library and part of the Administration Building of the Phonograph Works, and, although the latter was pretty well gutted, the flames did not reach the Battery factory.



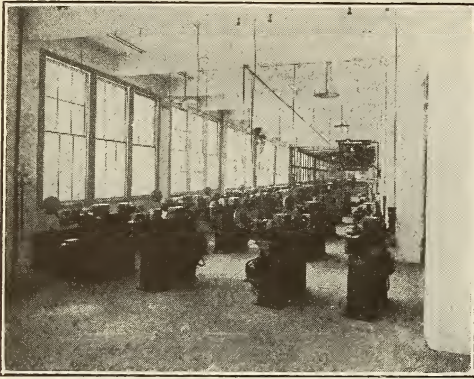
ONE OF THE 24 FLAKE PLATING CRANES
The layers of Nickel from which the positive Tube Nickel Flake is made are one twenty-five thousandths of an inch in thickness.

With the additions recently completed the Battery factory has an immense floor space. Extended in one story it would equal a building one and one-fifth miles long by sixty-two feet wide and with the boiler house and carpenter shop would contain about nine acres. Machinery has been installed

(when this is being written) all departments are satisfactorily housed and ready for business as soon as the tools, which are now on the way, arrive.

*NOTE—Storage Battery production is given in Type A-4 "equivalents." A "cell" means a capacity of 150 ampere hours, which is four

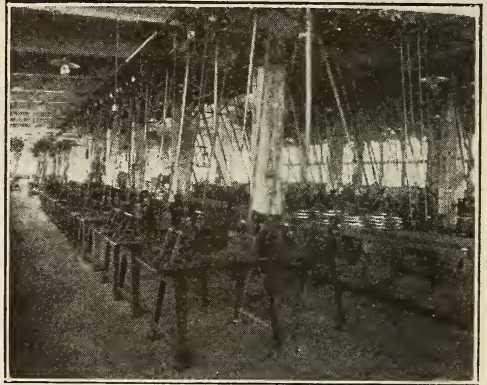
times as large as those used in ignition batteries and 33 times as large as the Miner's Safety Lamp cell.



AUTOMATIC TUBE-DRAWING MACHINES

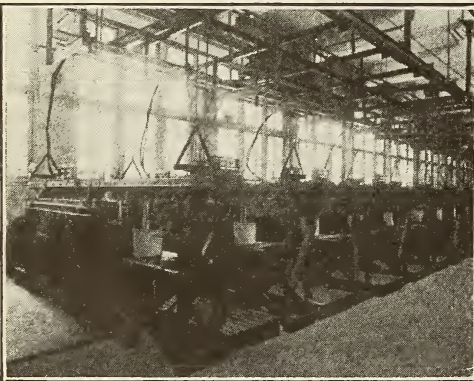
Perforated, Nickel-Plated Steel Ribbon is here Spirally Wound into Positive Tubes. The Joints are Doubled Seamed and Swedged.

It is not out of place to say a word or two about the storage battery plant that was saved from the flames. Practically all the machine tools in these factories



PERFORATING STEEL RIBBON FOR POSITIVE TUBES AND NEGATIVE POCKETS—Nine Distinct Operations and Three Inspections before Ribbon is ready for the Tube and Pocket Tools.

orders which are now going through, including equipment for a single fleet of 100 delivery wagons (6600 cells), an order for 1100 railway car lighting cells, one for 660 cells for mining locomotives and also 3000 cells for emergency lighting and door operation of Brooklyn Rapid Transit Elevated R. R. cars. During 1914 some twenty-two railroads have



REBORN PLATING MACHINES

The Perforated Steel Tube and Pocket Ribbon runs over rollers and is continuously Nickel Plated as it passes through the Baths.

are built to order from special designs of Mr. Edison and their destruction would have meant the loss of expensive apparatus representing years of development and from 3 to 5 "generations" on each tool. A little over a year ago, when battery shipments were two or three months behind, large orders for machinery were placed so that much more than half of the equipment is practically brand new. Its loss would have held up a number of large



POSITIVE TUBE LOADING DEPARTMENT

Capacity 25 miles of Tubes per day. Each tube has 315 layers of Nickel Hydrate and 315 layers of Nickel Flake.

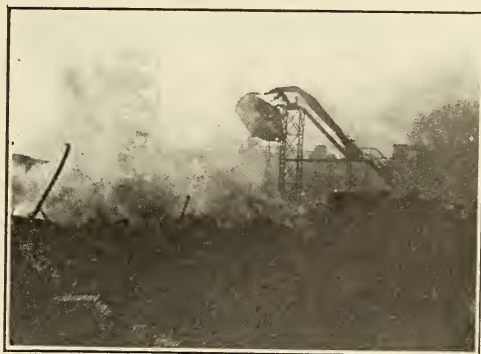
adopted the Edison Alkaline Storage Battery for train lighting or signaling and an interesting aftermath of the fire was the receipt the next morning of exclusive contracts from three railroads for their battery equipment.

Two Signs Posted by Thomas A. Edison, Inc., Shortly After the Fire

Tea, coffee and sandwiches are being served to all Edison employees, particularly those thrown out of work by the fire, at the rooms of the Edison Club, top floor Library Building, Main Street, next to First Church, Orange, from 7 A. M. to 8:30 P. M. The families of the unemployed are also welcome.

All employees formerly working in the record plant, both disc and cylinder, will be paid Friday, at Ashland Avenue Gate House, commencing at 11 A. M. All other departments on Saturday at Ashland Avenue Gate House, commencing at 11 A. M.

WALTER ECKERT.



AS THE WRECKAGE LOOKED THE MORNING AFTER THE FIRE

The illustration given below shows how the grounds were lighted for the night force. No workmen can be seen in the picture as it was a time exposure. This view, which is almost the same as that given above, shows how much had been cleared away in one week.



(Continued from Page 4)

thought a few minutes and said: "The building should be 70 feet long, 30 feet wide and 15 feet high." He was able to prove that his dimensions were better than the dimensions as outlined. Specifications were immediately drawn up, figures obtained over the 'phone and the contract for the entire building was signed within two hours' time. The remarkable thing about this contract was that it provided that this new building should be erected complete in five days' time and provided for a penalty in case this time limit was not lived up to.

The building was completed in four days.

Five gangs of men with acetylene torches have been busy for some time cutting up the iron-work so that it can be removed.

Many of the new fire-proof sashes and windows have already been installed. New elevators have been ordered and will be installed within a week.

The Answers Which Mr. Edison Made to Some of the Telegrams He Received the Day After the Fire

"Thank and say I am so full of cayenne pepper everybody sneezes when they come near me."

"Thank and say I will be back in the game in thirty days. Arc, search and incandescent booming all night and so many men you would think it was the German Army in Louvain."

(The above quotation refers to the very large number of men working in the ruins at night, by electric lights.)

"Thanks. It's a bad one, but just watch how quickly I can start it again."

"Thank and say that I have opened a school to teach the art of hustling."

"... It's like the old days to have something real to buck up against."



THE NIGHT SHIFT GETTING SOME COFFEE
Ever since the fire there has been about 2,000 men working night and day clearing away wreckage and doing reconstruction work.

The Trade Letter Sent Out by Thomas A. Edison, Inc., to All Cylinder and Combination Jobbers

You will be glad to learn that the recent fire was not nearly so bad as first supposed.

Owing to the concrete construction of the buildings that contained the machinery and tools, our manufacturing equipment suffered surprisingly little damage. The power plant was untouched by the fire and we have plenty of heat and power.

An enormous force of men has been at work night and day since the fire, and the machinery and tools are being transferred to various other buildings and shops. Already three manufacturing departments are running on regular schedule. We have made contracts with a number of outside machine shops and we shall be turning out both Cylinder and Disc Phonographs again in quantities in a very short time. On the

Cylinder line we are concentrating particularly on the \$30.00 model and it will be the first to come through.

As to record manufacture, we are in good shape, for we saved nearly all of the master moulds and we have the Working Mould Department in full operation. The Recording Laboratory is located in New York and there has been no interruption of recording.

We expect to be manufacturing Blue Amberol Records in January and will send you order blanks in due time. All orders on file are hereby cancelled. Do not ship to Orange any records, repair work or any material until you are advised we are ready to receive it.

Yours very truly,
THOMAS A. EDISON, INC.,
C. H. WILSON,
Vice-Pres. and Gen. Manager.

The Edison Dictating Machine Department's Trade Letter

Dear Friend:

We had a bad fire last night in our shops as you probably know. This morning I feel rather groggy but this letter will be excused, I feel sure, if it is a bit disconnected. My first thought is to get you something to sell and this is what we have done:—

FIRST:—Telegrams to our principal distributors have already been dispatched to ascertain their immediate requirements and particularly to ask if they are in a position to transfer stock to other distributors if we are unable to fill their orders. Tell us what you require and it's up to us to make good on shipments—from somewhere.

SECOND:—Cylinder shipments will be delayed until January 1st; meanwhile you may apply to any Dictaphone Office to fill your cylinder requirements at 16 cents each. When you talk to a local Dictaphone Office you will please thank them locally for the fine spirit which



Four hundred photographs (two hundred of each) were made the day after the fire by three men who worked until midnight. The above cuts illustrate the use of the new "Telescribe."

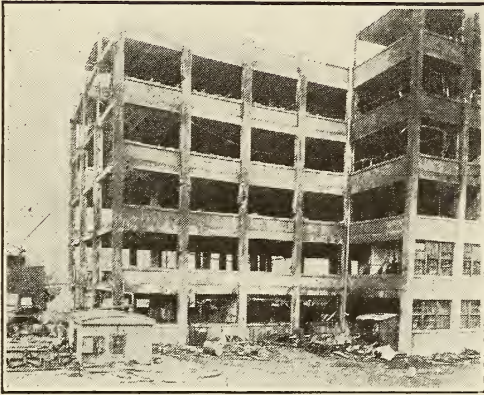
they *initiated* in making this offer to us; incidentally we are urged by the Dictaphone to call upon them for any other assistance they can render locally.

THIRD:—Our drawings and models were saved; it is simply a question of getting on the job quick, with tools to produce machines and cabinets. Our Electrical Department was not touched—you can obtain motor supplies at once. The Edison Laboratory is also unharmed with its expert workmen and their tools.

FOURTH:—These conditions, happily, *will enable us to produce the Telescribe* before regular machines and this is what we are rushing for shipment by January 1st. I had the enclosed photograph hastily made this morning to show you the Telescribe as we can supply it *without*

the machine. Prices will be about \$200.00 list for the Telescribe, including Dictating Machine outfit. Details will be furnished later.

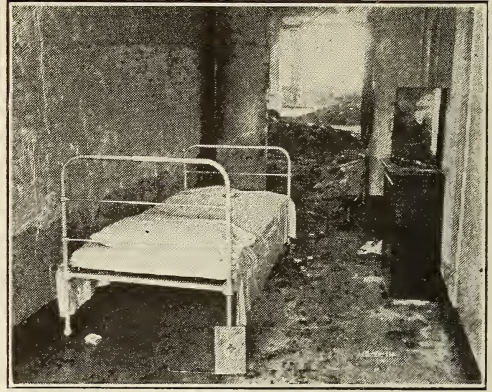
Sincerely,
THOMAS A. EDISON, Inc.,
 Dictating Machine Department.
N. C. DURAND,
 Sales Manager.



This is what happened when a fire hose was turned on the red hot columns on third floor of the Record Plant.

What the Advertising Department Has to Say

The Advertising Department, which was located on the third floor of the Office Building, lost nearly all of its files and records. Its stock of original half-tone and other plates was stored in the vault on that floor and escaped injury. The few files and records that were saved were those that were put in the vault while the fire was in progress. The stock room, in which the printed matter, both for advertising and factory purposes, was located, was on the ground floor of one of the large cement buildings on Lakeside Avenue, and within one hundred feet of the building in which the fire broke out, yet its entire contents escaped damage, being touched by neither fire nor water. This is the



Although this "first aid to the injured" bed was on a floor that was gutted and pieces of burnt wood were found on the floor near it, the bed was untouched.

only section in the factory buildings that went through the fire uninjured, although the floors above and the buildings on both sides were gutted. It has a stock of all catalogs and other advertising literature in its stock room and is prepared to fill limited orders from jobbers for printed matter of this kind. It is expected that the department will be back in its old quarters in the Administration Building within three weeks.



A Letter Sent Out by One of Our Disc Distributors

FRANK E. BOLWAY & SON
Edison Disc Distributors

Syracuse, N. Y., Dec. 12, 1914.

Edison Dealers:

We find that the fire at the Edison Factory is not even as bad as we first supposed.

Most all of the machinery was saved; and will only have to be cleaned up. It is being moved into the large Storage Battery buildings, which have just been completed.

Outside shops are now, under Edison expert supervision, manufacturing Disc Motors.

The records and machine situation will not suffer greatly therefore. We have on hand a large supply of records and of machines. We have also on hand advance records that we are to place on sale immediately.

The factory purpose continuing the issuance of the weekly list after January 1st, and will no doubt be able to continue the system again, unless something unforeseen occurs. This will be good

news to all, as there will be practically no great time elapse between the new lists.

The factory is working already night and day and every dealer may feel relieved that what might have been a great handicap to them, has through the foresight of the Edison Company and their jobbers, developed into nothing more than an inconvenience on a few records, and perhaps, later, on one type of machine.

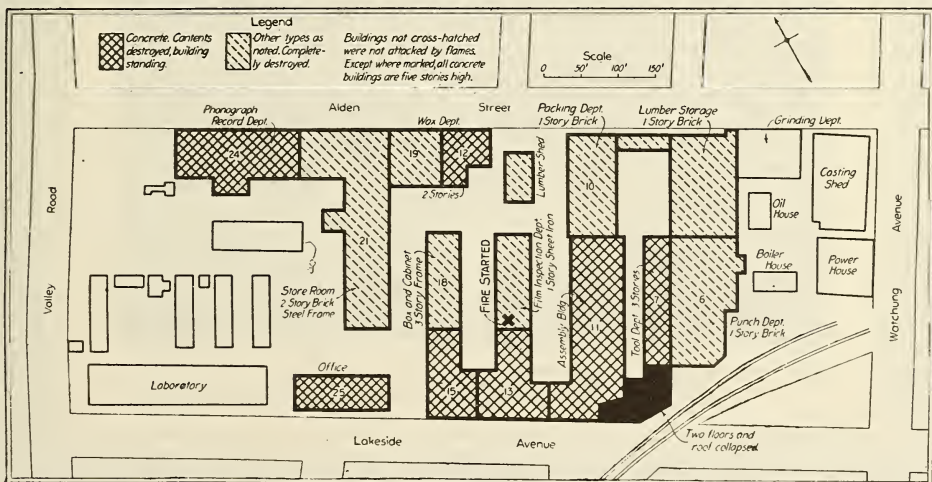
Awaiting your further desires which will receive our most prompt attention, we are,

Yours very truly,
FRANK E. BOLWAY & SON,
FRANK E. BOLWAY, JR.

As we could give this booklet only one name and as several were suggested, it was decided to print one at the top of each page.

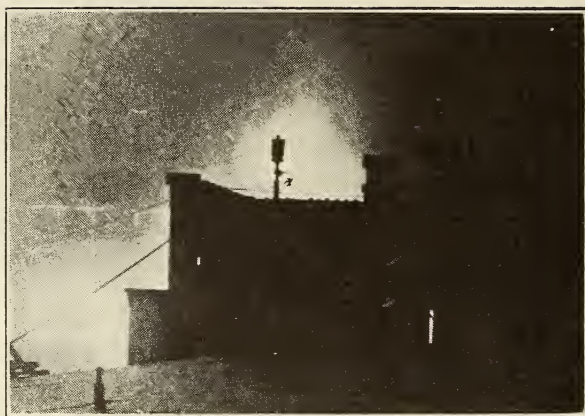
We wish to thank the following for allowing us to use some of their illustrations: Collier's Weekly, Engineering Record, the Pyrene Co., Newark Evening News, and Mr. Lyons.

Here's to the men on the job!



MAP OF THE BURNED AREA

This does not include the Kinetophone, Electrical and Storage Battery Buildings



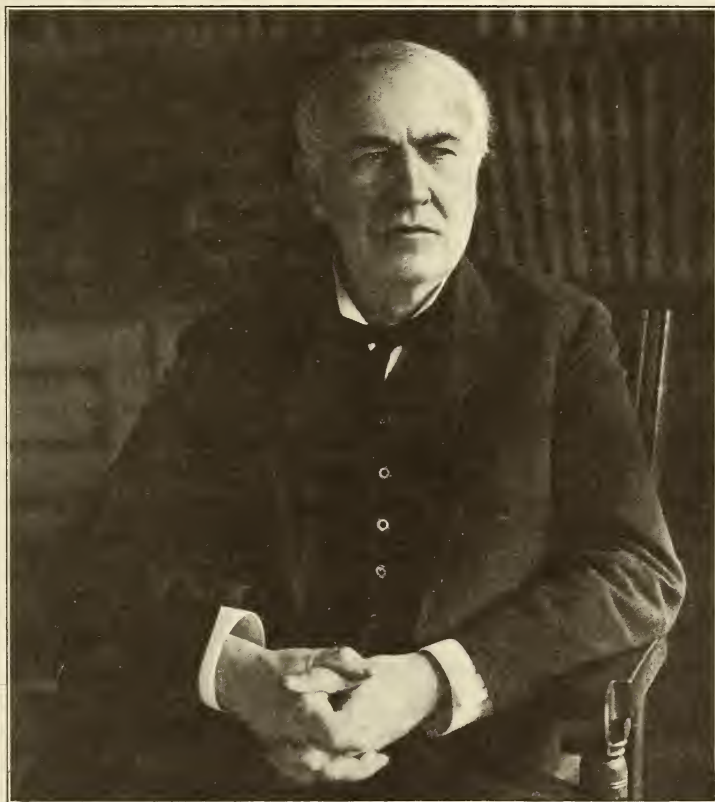
THE SENTINEL

The EDISON PHONOGRAPH MONTHLY

VOL. XIII.

January, 1915

No. 1



"I have opened a school here to teach the art of hustling and some of them seem to be catching on already. The way things are going, I shall be right in the game again within the next thirty days." (See page 5.)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XIII

JANUARY, 1915

Number 1

STATEMENT BY VICE-PRESIDENT WILSON

“**M**R. WILSON, the EDISON PHONOGRAPH MONTHLY wants you to tell Jobbers and Dealers what Mr. Edison has done since the fire, and what you have to say about the future.”

This question was asked of C. H. Wilson, Vice-President and General Manager on December 30th.

Here is Mr. Wilson's reply:

“On the day after the fire Mr. Edison set a large force of men at work clearing up the yard and the buildings, chiefly for the purpose of ascertaining what machinery, tools and stock could be salvaged, and also for the purpose of making the ground ready for rebuilding when the weather will permit and for restoring buildings damaged by fire. This work has since progressed with day and night shifts, with the result that we now know what machinery and stock have been saved. This salvage was very much greater than first anticipated, and has been an important factor in the early resumption of manufacturing.

“To aid in cleaning out the tangled mass of steel girders, machinery, etc., caused by the complete destruction of frame and brick buildings the oxweld acetylene process of cutting the girders, etc., was employed with remarkable success. A derrick furnished by the Erie Railroad lifted this scrap on flat cars and it was carried away in train loads.

“Almost before the fire was out orders had been placed for great quantities of material necessary for various manufacturing processes. As soon as it could be determined what machinery had been destroyed, orders were placed for duplicates, with instructions in every instance to rush by express.

“Within three days after the fire we rented outright two large manufacturing plants. Large forces of men have been put in both plants and the manufacture of parts is well under way. We have also placed orders for parts, materials, and for the repair of machinery that went through the fire, with several other companies.

“All of this has been in addition to work being done by our own workmen. We were fortunate in having available several floors of the large, new concrete buildings of the Edison Storage Battery Company, located across Lakeside Avenue from our own plant. Many machines of various kinds taken out of the burned buildings have been repaired and set up in these buildings, and all departments are already turning out parts. The reproducer department is located in this building and will in a few days begin to assemble finished reproducers.

"In the way of restoring buildings and erecting new ones we are at present centering our efforts on the office building, and on the buildings necessary to begin the manufacture of records. Steel sash for the office building began to arrive by express eight days after the fire, and are now all in place and the wired glass put in. This encloses the building and permits the interior work to go on. We expect that some departments will be back in the building in ten days and all departments a week or so later. Most of the office departments are now located in the Edison Storage Battery Building.

"Building 24, in which a large part of the work of making records was carried on, is now nearly enclosed with metal window sash and wired glass which were received by express in carload lots. A large force is working on the several floors inside, while another force is putting the salvaged machinery in repair. A temporary one-story corrugated iron building, about 50x150 feet, has been completed just east of No. 24 for the purpose of making disc record blanks. Another building of the same construction, 60x150 feet in size, will be completed in ten days. It is located just south of No. 24, and will be used for record stock and shipping. Because of the cold weather we will not attempt the complete restoration of other concrete structures, and yet, because of the manufacturing arrangements we have made, there will be no hold-up in producing goods.

"Now as for the future. Here is the way things look to-day:

"All of our master records and master and working molds were saved. Consequently we will not have to go through the delays that their loss would have entailed. We only need the disc blanks to go ahead. Our Master Recording Department, being located in New York City, was not interfered with.

"We shall begin the manufacture of Blue Amberol Records by January 2d, and hope to begin shipments by January 15th. We shall in a few days send out information about a new list of twenty-five Blue Amberol Records, and ask Jobbers for orders. We hope that the break in shipments will be not over a month.

"We expect to actually make disc records by January 10th, and to begin shipments within the following two weeks.

"B-80 Disc Phonograph will be the first to be brought through, shipments beginning about January 15th.

"About February 1st we shall be shipping the \$30 Amberola Phonographs.

"The manufacture of Disc types 150, 200 and 250 will follow very shortly after the B-80, and then will follow other types of Amberolas. During February, we expect, to see all models going out in constantly increasing quantities.

"I want to take this occasion to pay tribute to Mr. Edison for his magnificent courage, optimism and determination. From the moment that he realized that his factory was largely destroyed his thoughts have not been about his own loss, but wholly about how quickly he might restore the plant and begin manufacturing; not about his own troubles, but about the thousands thrown out of employment. His regrets have been for the unemployed, and for the inconvenience and loss that the fire would cause Jobbers and Dealers. For twenty days he has personally directed the work of a small army of men with the genius of a general, his grasp of all details being the wonder of the people working under him.

"Then, too, the assistance and co-operation of officials, department heads and employees generally has been magnificent. During the progress they worked like heroes to stay the fire and save goods, files, etc. Since the fire no task has been too great. Some of the men went three days without sleep and scores of them have jeopardized their health because of exposure. I am proud to be the subordinate of a man like Mr. Edison and to be associated with such fine fellows as make up his organization."

THE EDISON PLANT FIRE-SWEPT

WEDNESDAY, December 9th, 1914, will pass into the annals of Edison history as the day of the GREAT EDISON FIRE. It will also mark the date when a new and greater Edison plant arose from the smouldering ashes.

The photographs here shown of the after-effects of the fire are only a few out of hundreds taken, and, at best, give a very fragmentary idea of the extent of the fire; but by reference to the bird's-eye view of the entire plant shown on the two center pages of the MONTHLY, a more comprehensive view can be obtained. That it was the greatest factory fire New Jersey has ever experienced seems generally conceded. The area burned nearly equalled four city blocks. That it did not leap beyond the quadrangle bounded by Valley road, Lakeside avenue, Watchung avenue and Alden street into the residential district was due to the hard work of the firemen. Several houses on the opposite sides of two of these streets were badly scorched and their oc-

cupants compelled to flee. Bucket brigades on roof tops alone kept these homes from igniting.

Fortunately, the streets were quite wide, else the flames would have got beyond control into the residential district. Had this happened there is no estimating where the conflagration would finally end. This would have been especially disastrous on the north side of Alden Street, where the frame residences closely adjoin each other and extend for a long distance toward the Montclair line.

The fire originated in a comparatively small structure, located in the center of the plant, about 5.30 P. M. The Edison fire department was promptly on the scene, but because of inadequate water pressure were unable to check the flames, which soon gained tremendous headway. Assistance was summoned from the neighboring municipalities of Newark, Orange, East Orange and Montclair, but the same lack of water pressure handicapped them also. Only when the mains of West Orange were connected with those of South



GENERAL VIEW C

Orange did the engines begin to do effective work.

At the start no one for a moment thought the fire would spread, especially to the concrete buildings, so that much that could have been saved was not removed in time. This was particularly true of the Administration Building, which was not thought to be in the path of the fire. However, several departments located in this building saved many valuable records, and the vaults, located in the building on every floor, also protected a great deal that was necessary to the resumption of business. Offices in the westerly end of the building, including those of General Manager C. H. Wilson, Assistant General Manager H. T. Leeming, the Phonograph Sales Department, Motion Picture Sales Department, Dictating Machine Department, Production Department and Purchasing Department were little damaged. The basement of this building, except the southerly end, escaped the fire, but was badly water-soaked. The Pay Master's Department, Transcribing Department and Record Production Department were located on this floor.

Strange as it may seem, several reinforced con-

crete buildings were fire-swept, while a number of low wooden structures were saved. One wooden structure, known as "Building 22," lying directly to the windward of the burning "No. 24 Building," a six-story structure, was saved against great odds. Several times it caught fire at the eaves, but by being constantly drenched with a hose, handled by plucky firemen, was finally saved. In this building was much valuable and intricate machinery, used in the first steps of the manufacture of diamond disc records. The preservation of this building and machinery intact has greatly facilitated the resumption of the output of both disc and cylinder records. During the fire it was the center of attraction for the thousands who watched the brave work of the firemen under most dangerous and trying circumstances.

The burning of Building No. 24, where the records were made, was spectacular in the extreme, particularly when the fire reached vast quantities of chemicals located on the top floors. One peculiar sight was that of some liquid running in streams from a huge tank, and every stream as it fell was a stream of liquid fire.



BURNED AREA



Looking South. Buildings Nos. 11 and 13 with remains of Punch Press Dept. in foreground. Total Loss.

About 9 o'clock, while the fire raged at its height and the entire plant seemed doomed, an explosion occurred that sent the spectators far and near running in every direction to safety. It resembled the escape of steam from some rent in a boiler, and continued for at least three or four minutes. Added to the lurid buildings this terrific noise, together with shooting flames, gave a most unearthly sensation and seemed like the finale to some huge pyrotechnic display.

One incident that elicited Mr. Edison's surprise was the operation of a motion picture camera perched on the top of his Laboratory during the height of the fire. "See that," he exclaimed to nearby friends, and then laughed with delight. These pictures have since been shown in some photoplay houses and were remarkably successful films.

Unfortunately soon after the fire started all the lights went out, since the wires from the powerhouse were cut. This greatly hampered any work in the buildings. It is now determined that in the reconstructed buildings there will be an auxiliary lighting system with Edison Storage Batteries, so that in any emergency light may be obtained when needed.

The fire was witnessed by a vast throng of sightseers, probably ten to fifteen thousand people. Starting at 5.30 P. M., it reached its height at 10 P. M., and at that time its progress was checked, or at least confined to the buildings already on fire. Yet at 7 A. M. the next morning the firemen were still at work,

SOME ANSWERS WHICH MR. EDISON MADE TO TELEGRAMS AND LETTERS RECEIVED THE DAY AFTER THE FIRE

"THERE'S lots of ginger in the old man yet."

"Am sure it would please you greatly (President Wilson) to watch the people here and to see what American hustling will accomplish in a short period of time."

"One would think, to see so many men at work, that he was witnessing the operations of the German army in Louvain."

"I am so full of Cayenne pepper that everybody sneezes when they come near me."

"I wonder if Teddy wouldn't enjoy seeing this hustle."

"It's a bad fire, but just watch and see how quickly I can start the plant again."

"It's like the old days to have something real to buck up against."

"I've been through lots of things like this. It prevents a man from being afflicted with ennui."

"We will be on our feet again in record time."

From time to time Mr. Edison received such encouraging reports of the salvage work that in one case he remarked, "I am getting so many good reports that pretty soon somebody will tell me I haven't had any fire."

COPY OF OUR LETTERS TO EDISON DEALERS SINCE THE FIRE

December 10th, 1914.

TO EDISON DISC DEALERS:

We find that the fire is not as bad as first supposed. Most all our machinery is intact and will only have to be cleaned up. We are moving it into the Storage Battery buildings which are nearly as large as those burned and just completed; also we are starting outside shops manufacturing Disc Phonograph motors.

As to records, we are not badly crippled and believe we shall be able to ship a monthly list January 1st, and be in good shape thereafter.

All orders on file are hereby cancelled. Do not ship to Orange any records, repair work or any material until you are advised we are ready to receive it.

Shipments of advance supplemental lists of disc records, either on hand or en route, may be placed on sale immediately.

Assuring you that we shall work day and night to put things into shape again, we are

Yours very truly,

THOMAS A. EDISON, INCORPORATED,
C. H. WILSON, *Vice Pres. and Gen'l Manager.*

December 15th, 1914.

TO EDISON CYLINDER DEALERS:

You will be glad to learn that the recent fire was not nearly so bad as first supposed.

Owing to the concrete construction of the building that contained the machinery and tools, our manufacturing equipment suffered surprisingly little damage. The power plant was untouched by the fire and we have plenty of heat and power.

An enormous force of men has been at work night and day since the fire, and the machinery and tools are being transferred to various other buildings and shops. Already three manufacturing departments are running on regular schedule. We have made contracts with a number of outside machine shops and we shall be turning out both Cylinder and Disc Phonographs again in quantities in a very short time. On the Cylinder line we are concentrating particularly on the \$30.00 model and it will be the first to come through.

As to record manufacture, we are in good shape, for we saved nearly all of the master moulds and we have the Working Mould Department in full operation. The Recording Laboratory is located in New York and there has been no interruption of recording.

We expect to be manufacturing Blue Amberol Records in January and will send you order blanks in due time.

All orders on file are hereby cancelled. Do not ship to Orange any records, repair work or any material until you are advised we are ready to receive it.

The spirit of loyal co-operation manifested by

our Dealers is very much appreciated and has been of great assistance to us.

Our printed matter stock escaped the fire and we are still able to supply limited quantities of catalogs and advertising literature.

Yours very truly,

THOMAS A. EDISON, INCORPORATED,
C. H. WILSON, *Vice Pres. and Gen'l Manager.*

December 17th, 1914.

TO ALL EDISON DISC DEALERS:

Enclosed find news bulletin for window display showing picture of buildings damaged by fire and containing a brief statement of the wonderful work Mr. Edison has done in immediately resuming manufacturing operations.

We believe this bulletin will be of interest to the people of your city and we strongly recommend that you attach it to your front window where it can be easily read from the street.

When this bulletin is displayed in your window we suggest that you also show a hand lettered window card reading somewhat as follows:

WE HAVE A COMPLETE STOCK OF
EDISON DIAMOND DISC INSTRUMENTS AND RECORDS. COME IN
AND HEAR THEM.

Other interesting bulletins concerning reconstruction progress will be sent you from time to time.

THOMAS A. EDISON, INC.

METAL ADVERTISING SIGNS

WE lost in the fire some of the papers in connection with the orders for metal signs placed by dealers recently, and we will appreciate it if such dealers will advise us in regard to their orders so that we can get the necessary information together and rush the work. To save delay and make sure that we get all details quickly, all dealers should send us copy for the imprints and give the quantity ordered and the name of the jobber through whom the signs are to be charged.

We can also accept orders from dealers who have not placed them previously. The signs are made of 30 gauge steel, size 24x12, embossed and printed in red, black and yellow.

It is important that orders be placed at once, but we are willing to hold the signs and not make shipment or bill them until after March 1st, 1915, if dealers desire it.

Orders must be for quantities of 100 or multiples of that number. The price is \$12.45 per hundred. The space for imprint allows for two lines with twenty-four letters in a line. Blank spaces between words must be considered as letters.

To Vice-Pres. Wilson Mr. Edison remarked as he watched the fire: "It's a goner, Wilson, but we'll build up bigger and better than ever."

MR. EDISON'S ATTITUDE ON THE NIGHT OF THE FIRE

*Am pretty well burned out—but tomorrow
there will be some rapid mobilizing
when I find out where I am at*

Edison's Note Handed to Reporters on the Night of the Fire

MR. EDISON AGAIN DISPLAYS HIS INDOMITABLE COURAGE AND OPTIMISM

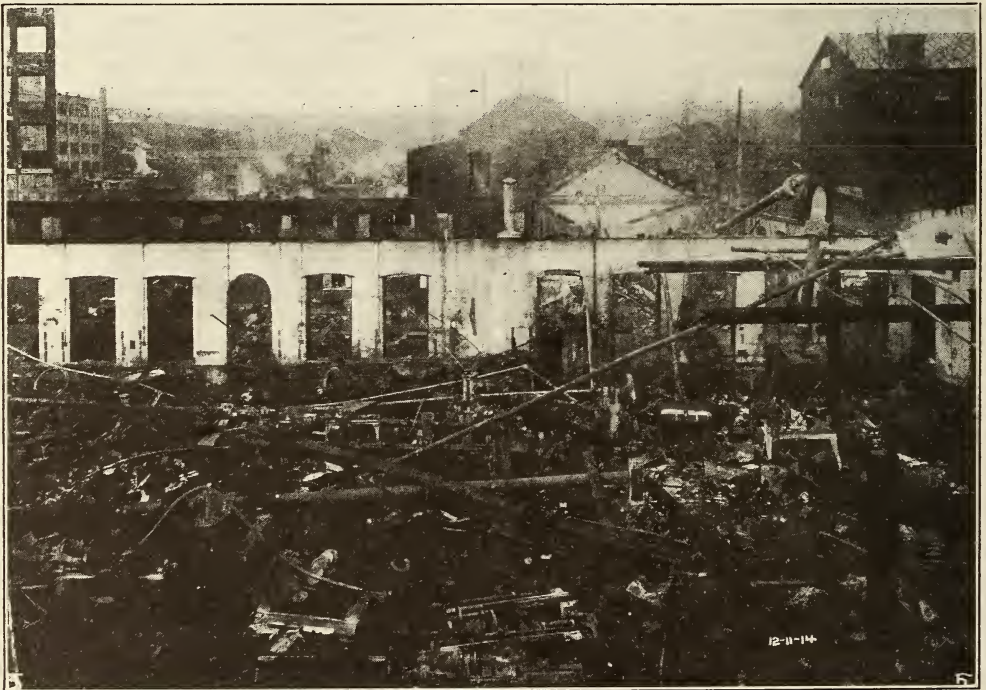
"TRIED as by Fire" sums up in few words the test put upon buildings, organization and officials, by the great fire which swept the Edison Plant.

Above all descriptions of the fire's spectacular features, above all conservative estimates of its heavy financial loss, stands out in bold relief the indomitable pluck, courage and optimism of Mr. Edison himself. Most men would have been floored by such a catastrophe (at least for a while), and then have regained their hopefulness the next

morning when results were more definitely known and optimistic friends had come to their rescue; but not so, Mr. Edison. Even while the fire was raging at its height, leaping from one huge structure to another, he was calm, resolute, undismayed; even cheerful. Never once did he utter a word of despair, nor reveal the slightest sign of lost self-control. To kind friends who offered, at the time, their condolences he was sanguine, even jocular. "I'm a game sport," he said, as he watched the flames. If he had one anxiety above another it was that the Laboratory, situated in the further corner of the plant, might escape destruction. While this structure is one of the oldest in the entire plant and would be an easy prey to the flames, it contained priceless records, models as well as Mr. Edison's personal memoranda and books.

Too much praise cannot be bestowed on Mrs. Edison the night of the fire for her foresight in having the valuable papers and models removed from the Laboratory to the Storage Battery Building. And also for her excellent oversight of Mr. Edison in cheering him and seeing that he was protected from the weather and from harm. On this, as on previous occasions, she has shown considerable timely executive ability and foresight.

To Charles Edison and also to Theodore, the inventor's sons, much credit is due for effective work in aiding the firemen in many ways.



A closer view of remnant of Punch Press Shop and Horn Tin Shop. Total Loss.

When, after four hours of suspense, it was observed, at 10 o'clock, that the fire was being checked at the westerly end of the Administration Building, Mr. Edison felt reassured that the Laboratory, next adjoining it, would be saved through the heroic efforts of the firemen. Then he turned about, and with pencil and note book, sat down, surrounded by several heads of departments, and noted the important things to be done on the morrow, or even that night, to summon a "mighty mobilization" of the forces of reconstruction.

Even while he planned to rebuild, the lurid glare of the fire, still raging in several structures, brightly illuminated the room where he sat. Hardly willing to wait till the ruins had cooled off he was anxious to have reconstruction forces actively engaged. When the morning did at last come and found the weary firemen still at work and thirty or more fire engines still tugging at the hydrants, there arrived a new force—a force that was to remove the hot embers and bring order out of chaos.

A master of details when it comes to invention or to organization, Mr. Edison is pastmaster in mobilizing in an emergency like this. He knows his men; he relies upon their intelligence and wisely leaves details to them, confining himself to the outlining of general policies and plans. In this lies his wonderful executive ability and to this is due the rapid recovery from all the after-effects of the fire.

There is another characteristic brought out at this time which, to our way of thinking, places Mr. Edison among the foremost friends of labor, alongside of his esteemed friend, Henry Ford, of automobile fame. And that is, his concern—his *vital*

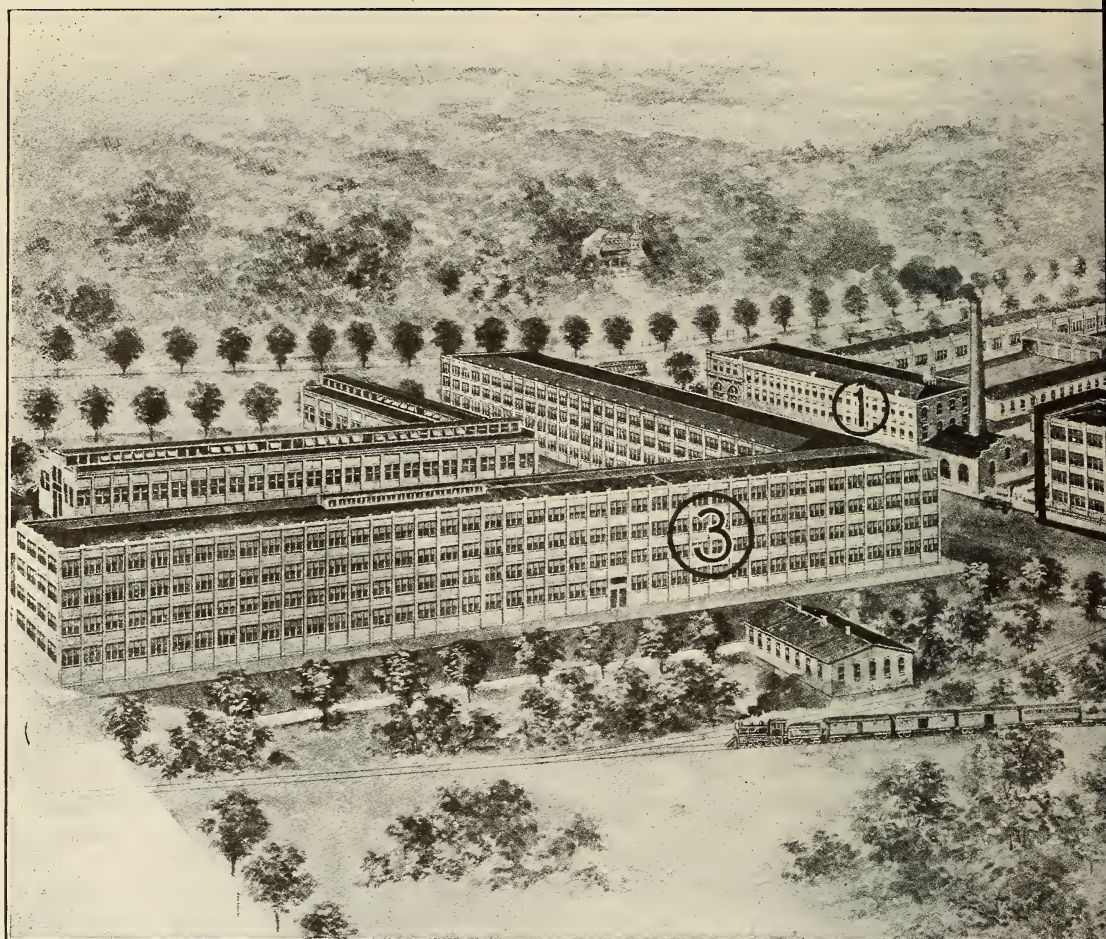
concern—for the welfare of the men he employs and their dependent families. While the fire raged his thoughts went out for them. "I have given orders," he said, "to have every man report promptly at 7 o'clock to-morrow morning, and the work of cleaning up and rebuilding will commence at once. I want to keep at work every possible man or woman I can, and even if I can't find employment for them at their regular tasks, there will be plenty doing." And although the work of removing the debris was given to a construction company that night, it was with the understanding that every Edison employee who applied for work should be taken on and assigned to such part of the work as he could do advantageously.

Many responded and were loyal to their employer, glad and willing to get the work and still more eager to give the push to all they put their hands to. And it was planned that this work go on day and night, in two shifts, till the charred and tangled ruins were cleared away and reconstruction actively begun. As a further manifestation of interest in its employees the Company decided to maintain day and night a free coffee and sandwich room where the workmen could get the refreshment they desired. In addition to this another coffee and lunch room was opened, at the Company's expense, in the rooms of the "Edison Club," in the City of Orange, where all those who could not be taken on the pay roll because the ranks had been filled, were amply provided for.

It is fair to say that in this crisis, Mr. Edison and his Company have done all that could be done to afford relief, and it is noteworthy that this action evoked from President Wilson at Washington a personal letter to Mr. Edison. (See page 19).



No. 24 Building, the huge Record Making Plant, looking North. Both Blue Amberol and Disc Records were manufactured here.



BIRD'S EYE VIEW OF THE EDISON PLANT (From

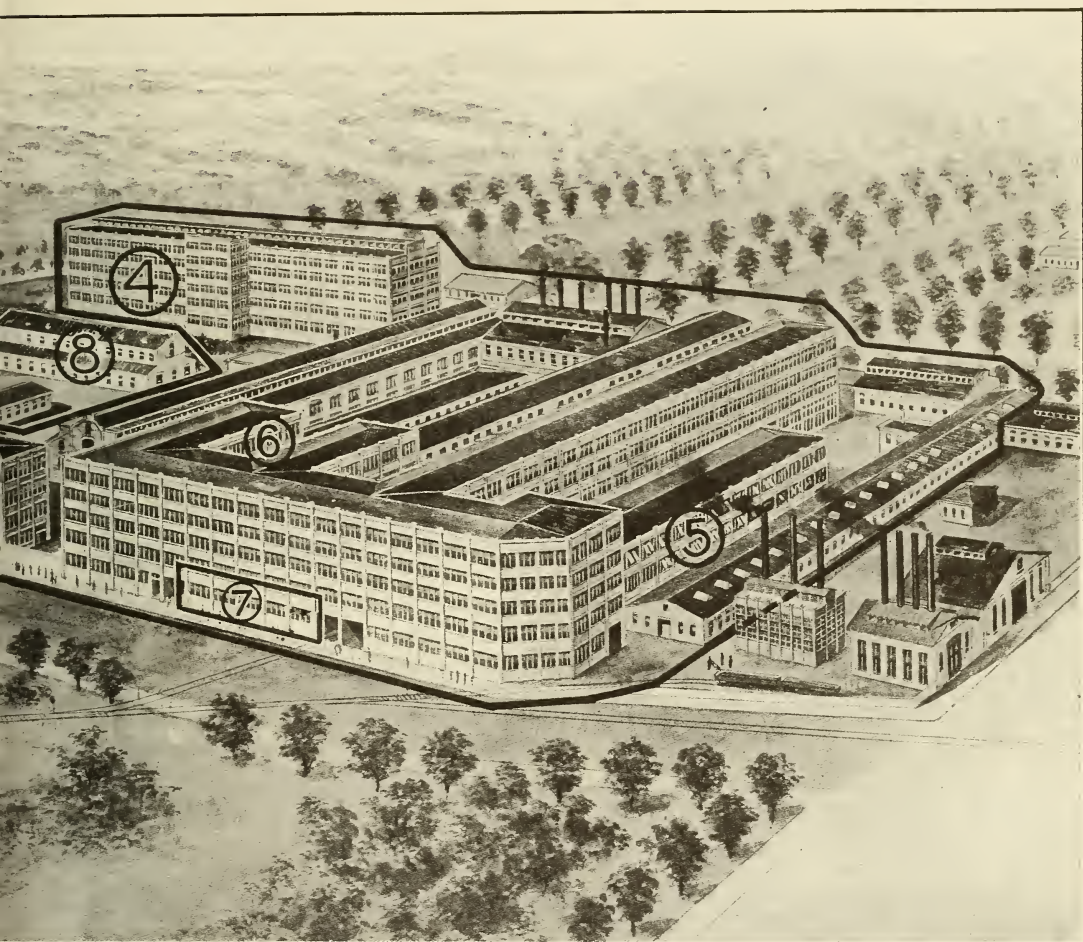
1. Edison Laboratory, saved from the flames by the hard work of the firemen. 2. Administration Building; fire departments of Thomas A. Edison, Inc., are now located. 4. The huge Record Making Building, known as the Edison Department; the only section in the huge building that escaped damage by fire or water. 8.

LESSONS FROM THE FIRE

The fire has taught many lessons. Perhaps foremost among them, because life itself is dearest to us all, is the value of factory fire drills. When the fire broke out at 5.30 P. M. practically the entire plant was actively in operation; only the office force was about to quit. So effective had been the Edison fire drills that every building was emptied of employees in less than two minutes after the alarm sounded, and all had observed order and decorum. To this fact must be credited the absence of loss of life, save one man, who, in a heroic impulse, ventured back into a burning building. The Edison Company also maintained its own fire department, and each one in this force knew his place and was promptly on hand when the fire broke out; an insufficient water pressure, however, handicapped their efforts.

Another lesson taught by the fire, which is equally valuable to all employers of labor, is the merit of reinforced steel concrete construction for factory buildings. Not only are all concrete buildings in the Edison plant still standing, but those damaged can be readily repaired. In some instances the concrete was shattered, but it can be taken down and new put in its place. Concrete construction also delayed the progress of the fire considerably, thus giving the firemen more time to bring up their lines. But, most important of all these solid concrete floors, remaining intact, held valuable machinery from falling to the ground level. As a result, we are enabled to recover thousands of dollars' worth of machinery and shafting, all of which will be in good shape after cleaning and repairs.

Still another lesson of the fire was the value of



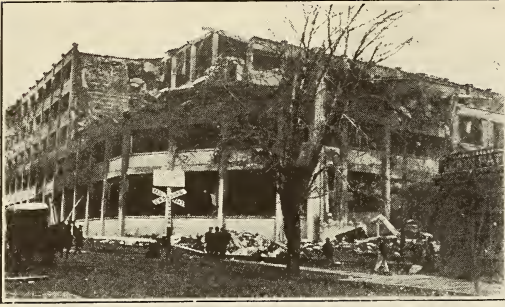
(nt). BURNED AREA INDICATED BY HEAVY LINE.

left end. 3. Buildings of Edison Storage Battery Company, in which the office force and many of the factory
5. The Film Plant. 6. About where the fire started. 7. Printed Matter Stock Room of the Advertising
which master molds were stored; saved by heroic effort.

solid concrete dividing walls on various floors. In no instance was this more obvious than in the Administration Building. The solid walls which enclosed the large vault on each floor acted as a barrier to the progress of the flames. To an observer, intently watching this building during the fire, it was evident that the flames for a long time with difficulty got beyond these solid walls, and then only in an indirect way. The vaults proved their worth, for contents stored in them came through the fire unharmed. But the ordinary six inch thick "plaster block" partitions between office rooms were of little value as a fire precaution. They easily succumbed to the intense heat and rush of fire draft. Still another instance of the value of solid concrete transverse walls, was that of the Advertising Printed Matter Store Room, located on the ground floor of one of the huge con-

crete buildings. In this room was kept the printed matter, catalogs, envelopes and stationery. Although the entire structure, five stories high and several hundred feet in extent, was completely burned out, this room suffered no harm by fire or water. Fire raged fiercely on three sides and yet the room was found intact and contents uninjured.

The one weak point apparently in the construction of the Edison plant was the wooden window-sash and the ordinary window-glass. Had these frames been of steel and the glass of the "wire" kind there would have been little chance for one building to take fire from an adjoining one. But once the fire had destroyed the frames, snapped the glass and broken inside, there was little chance of successfully fighting the flames. Mr. Edison fully realizes this defect in construction and has given orders that every building of concrete con-



Wrecked end of building near Erie Railroad.

struction, including the Administration Building, shall be equipped with steel window frames, steel window sash, and wire-embedded glass. Work along these lines is now in active progress, and soon all buildings will have fireproof windows and sash.

Still another lesson of the fire (perhaps the most obvious, because the most serious handicap when the fire started) is the need of adequate water supply and water pressure. Relying upon municipal mains is, oftentimes, hazardous, except possibly in large cities, which are well equipped for fire protection. Nearly two years ago the Edison Company determined upon its own water supply,

and at an expense of over \$30,000 sunk a large well a short distance from the plant and installed its own mains to the plant. But the present experience demonstrates that this well is by no means deep enough nor the supply adequate. Mr. Edison has determined upon having now an abundant water supply independent from that under municipal control. Because the real effective work of the firemen in this great fire did not commence until the mains of West Orange had been connected with those of South Orange it is evident that a lack of sufficient water was responsible for the spread of the fire.

With all these lessons taken to heart, the new Edison plant will at once take a long stride forward in the way of real fireproof buildings and have an adequate water pressure of its own. It may be confidently asserted that no step will fail to be taken which can insure the plant against a repetition of such a fire.

The fire was remarkably free from accidents, as only one life was lost. The small number of accidents was due to the frequent fire drills which the company had organized. The Edison fire departments did splendid work, but the fire quickly got away from them, owing to the lack of water. When they found that they could not fight the fire, they at once started doing salvage work.



North side of the Administration Building, looking south. Right hand end is where fire was checked before reaching the Laboratory adjoining. Storage Battery Building appears on the right.



Buffing Department (low building in foreground) saved. Also Horn Making Department, saved. Film Plant and Cabinet Shop in Background.

HOW THE CONCRETE CONSTRUCTION WITHSTOOD THE ORDEAL

MUCH has been said in press reports of a sensational nature regarding the behavior of the concrete structures affected by the Edison fire. There is no question that it was a most severe test. The impression, however, has been given that they had completely failed. This is not true; it is an exaggeration. On this subject the *Engineering Record*, one of the foremost engineering journals in this country, has this to say editorially:

"The most important conclusion regarding the reinforced cement buildings that went through the Edison fire is a costly verification of one of the fundamentals of fire protection practice. This conclusion should be preached from the housetops—that when structures are exposed to fire hazard from without it is folly to place one's trust in 'fireproof' buildings fitted with wooden window-sash and plain glass. The Edison concrete buildings were considered 'fireproof,' but can be called so only by courtesy. They were not fireproof, except in the sense that they themselves would not burn. They were virtually concrete stoves with tinder at every window, inviting the application of the torch.

"As for the performance of the concrete building in so severe a test, one can happily report that they came through very well. It is safe to say that four of the seven are in their entirety, usable. In two of the remaining buildings the damage is local, affecting parts of floors, while in the third the columns in the first floor are in very bad condition.

"Whether the failure of these sections to withstand the ordeal is due to the duration and severity of the fire or due to the water thrown on them

while hot is an interesting problem. The *Engineering Record* believes that the water played a critical role.

"Regardless of this view all can agree that no structure, no matter what the type, should be called upon to stand such a test. The fundamental question is not as to the type that makes the best stove for inflammable contents, but what methods will prevent a spread of the flames. Fire resisting window and door construction, fire walls, and above all, sprinklers, furnish the answer."

Those further interested will find the *Engineering Record* of December 19, 1914, from which the above partial editorial is quoted, also contains an illustrated Supplement showing the effects of the fire upon the Edison buildings, together with a technical discussion of the same.



No. 24 Building—Northwest end—showing effect of fire and water on concrete. This end seriously damaged.



No. 11 Building, North End.

Screw Machine Shop.

Foreground, Remnant of Box Shop and Freight Cars which were awaiting shipment.

WHAT MR. EDISON DID WHILE THE FIRE RAGED

BY AN EYE WITNESS.

WHEN the fire started Mr. Edison was in the Laboratory. As soon as he knew about the fire he went down the main drive and watched and directed the work to some extent. Mrs. Edison joined him there. Mrs. Edison directed the moving of cases, etc., that were in the yard near the fire. Mr. Edison seemed a little anxious about the laboratory, but otherwise was not much disturbed. After standing near the office building for some time he and Mrs. Edison went up to the Laboratory, and later watched the fire from the laboratory door. Then there was a question of dynamiting the little laboratory buildings, and Mr. and Mrs. Edison went across Valley Road and remained there for some time, later going over to the Storage Battery building side of Lakeside Avenue to view the fire from a different angle. Mr. Edison seemed quite thoughtful, and was planning how and where to start up again. As it was cold and wet outside someone suggested that they go just inside the door of the Storage Battery building. They were not there long before Mr. Bachman suggested they would see better from the sixth floor. Accordingly, they went up. Mrs. Edison had some coffee and sandwiches sent down from

the house. Mr. Edison appeared perfectly calm, telling stories and discussing future plans. When the coffee came he drank three cups straight, which was the only sign he gave of unusual strain.

When the alcohol tank went up, there was a great burst of flame and smoke, and considerable noise. Mr. and Mrs. Edison went to the window, and for a short while Mr. Edison appeared anxious and watched events carefully. It was more the attitude of "what's the use of planning till I can tell how far this thing is going to go?" than anything else. Some of the ladies present were considerably frightened by the alcohol going up, and insisted that Mr. and Mrs. Edison go down to a safer place than on the sixth floor. Accordingly, they all went down to the first floor, where Mr. Edison again started to tell stories and seemed perfectly natural. After the fire had quieted down somewhat they returned to the top floor. By this time department heads were coming in to report. Mr. Edison gave directions as to this and that, and acted as if he enjoyed the hustling. Plans were made as far as could be done without further investigation of the ruins, and about one o'clock Mr. and Mrs. Edison went home. After going home Mr. Edison spent some time reading.

"This is certainly a good test of my concrete buildings, but I haven't been used to spending so much money on one experiment."—*Edison.*



Remains of Blue Amberol Drying Ovens in north end of Building No. 24, top floor.

PROGRESS ALREADY MADE IN REBUILDING

THE work of reconstruction goes steadily on day and night with a large force of men.

Many of the burned buildings, windowless, are brilliantly illuminated at night, while the area burned is made light as day by several searchlights perched high on the burned structures. A wrecking train with huge steam derrick is constantly on hand and trains of loaded cars containing scrap iron are made up at frequent intervals. A couple of score or more of teams are also at work carting away the debris.

Although at this writing barely ten days have elapsed since the fire, an enormous amount of work has been done and the debris is nine-tenths removed. Reconstruction in all the burned buildings is under full swing. In some instances it was necessary to shore up from the outside the concrete pillars, particularly of the building used for manufacturing the motors and mechanism used in both disc and cylinder phonographs.

In the Administration Building many of the steel window frames are already in place, and this work is being pushed with all speed. It is altogether likely that in a month's time all the office force will be back again in their accustomed quarters in this building.

Thus far the weather, with the exception of few inclement nights, has been very favorable to the work in progress, and the absence of snow has

been a great relief to those having the outside work in hand.

Every day photographs are taken of various locations showing the progress made in reconstruction, and these are submitted to the various heads as well as to Mr. Edison, that all may be fully appraised of the progress made.

Draftsmen are actively at work in the Laboratory drawing plans of new construction and interior plans for the various structures under repair. The facilities right at hand to aid in all these particulars makes short work of getting right down to the needs of the hour, and the rapidity with which each task is undertaken and finished is, in itself, one of the most encouraging features in the work of up-building.

By working day and night in the unused floor space of the Edison Storage Battery Building, which was not touched by the flames, much work is being done in cleaning up and repairing the vast quantity of machinery saved. In a very short space of time this machinery will be in operation, and then the work of manufacturing will go forward with energy.

Much of the manufactured parts used in Edison Phonographs, but not "assembled" into complete machines, was also saved, and this is being rapidly assorted and cleaned. Again the value of solid concrete walls as evidenced for these "parts" were readily found in the places assigned them in the various stock rooms in the burned buildings.

The excellent facilities afforded by the Storage

Battery Building also greatly facilitates resumption of business. Here the necessary shafting is readily placed in position because suitable bolts were imbedded in the cement ceilings at the time the building was constructed. The heating and lighting facilities also are of the best, so that the work can go on day and night under most favorable conditions.

All contracts for rebuilding and repairing have been placed in excellent hands, and these concerns are working with redoubled energy to accomplish their tasks in the shortest possible space of time.



Remains of Dust Collector in Cabinet Shop.

WHERE THE DEPARTMENTS AND OFFICIALS ARE LOCATED

All the departments of Thomas A. Edison, Inc., formerly housed in the Administration Building, are located now, with the exception of four, in the Edison Storage Battery Building, directly opposite. Two of these—that of the office of Assistant General Manager (Mr. Leeming) and that of General Superintendent of Works (Mr. Nicolai)—remain in their accustomed quarters in the Administration Building, their rooms being less damaged than others. Two others—the Kinetoscope Film Department (L. W. McChesney) and the Edison Primary Battery (E. E. Hudson)—are located, the former at the Film Studio in Alden street, and the latter at the plant of the Edison Chemical Works, Silver Lake, N. J.

In the great Storage Battery Building portions of floors four, five and six have been temporarily occupied by various departments.

On the fourth floor are located: The Legal Department (Mr. Holden in charge), the Sales Department (Mr. Ireton), the Foreign Department (Mr. Stevens), the Dictating Machine Department (Mr. Durand), the Order and Service Department, the Cost Department, the Purchasing Department, the Accounts Receivable Department, the Pay Roll Department, the Pay Roll Auditing Department, the Billing Department, the Salesmen's Department, and the Bates Manufacturing Co. (Mr. Youmans).

On the fifth floor (and also on the sixth) the Advertising Department (L. C. McChesney).

On the sixth the Credit Department (E. H. Phillips), and the Traffic Department (J. R. Rogers).

The officials of the Company are located as follows: C. H. Wilson, Vice-President and General Manager, Library Laboratory; William Maxwell, Second Vice-President, fourth floor; E. J. Berggren, Secretary and Treasurer, fourth floor.



Remains of Screw Machine and Packing Departments.

EDITORIAL COMMENTS ON MR. EDISON'S COURAGE AND OPTIMISM ON THE OCCASION OF THE FIRE

A FEW OF HUNDREDS OF PRESS NOTICES

"IT requires an extraordinary mental and physical condition for one to undergo the ordeal that did Thomas A. Edison on Wednesday, December 9th, when the inventor of the phonograph, the incandescent light, the storage battery, the kinoscope, and countless other of the world's greatest modern facilities, saw his great manufacturing establishment go up in flame and smoke.

"It requires a yet more extraordinary mental and physical constitution and a degree of courage like unto that of Hannibal or Constantine, to set about planning, at the age of 67, the immediate rebuilding of his ruined plant. He might have cried 'Finis est la commordia' when the surge of fire reached a stage where he realized that his plant was gone. One consideration alone rendered his the catastrophe of a sort whereupon a new and grander life-work would be reared, even at sixty-seven! That was the permanent character and value of his service to society."—*Music Trades, New York.*

"There never would have been any Thomas A. Edison, such as the world knows, if the bearer of that name had yielded to reverses; but his courage in the presence of disaster is none the less noteworthy. No one need imagine that a man of such triumphs has not also been profoundly schooled in his defeats. It is the habit of years that now fortifies him against adversity."—*The New York World.*

"The mind of the great achiever, Thomas A. Edison, is 'a to-morrow mind,' for when asked about his loss the night of the fire he replied: 'I am not thinking about that: I am planning for to-morrow.' The 'mind of a yesterday' is a failure, but the courage of a 'mind of to-morrow' is a success. Edison has served us all still more deeply than even by his inventions, for he has exemplified a 'mind of to-morrow,' which, in the presence of a calamity like this, turns smilingly and confidently to the future."—*New York Globe.*

"In the case of any other man than Thomas A. Edison such a blow would be regarded as a crushing one. Yet this young-old man at 67 is undaunted by the calamity. There never was time when the world needs Thomas A. Edison more than right now."—*Rochester (N. Y.) Herald.*

"There was revealed at this critical time a will-power—a spirit which never downs. Fire and destruction can only temporarily halt the onward march of such an indomitable will."—*Talking Machine World, New York.*

"Before the ruins had cooled Edison had workmen starting to clear away and rebuild. There is more to admire in the indomitable will and unquenchable spirit of Thomas A. Edison than in the career of a conqueror of a city or a nation. His example inspires us all to be masters of adversity, and therefore never to fail."—*Albany (N. Y.) Press and Knickerbocker.*

"Full of faith in the present and the future, Edison lets the other fellows do the howling about hard times while he is busy making ready to spend millions in replacing his fire-destroyed plant."—*York (Pa.) Gazette.*



Just a glimpse on the morning after the fire.



Wreckage left from Building where Finished Blue Amberol and Disc Records were kept.

"Thomas A. Edison's optimism and indomitable energy rule supreme in the fire-swept plant to-day. Instead of throwing out of employment permanently thousands of men and women he is losing not one moment in putting to work as many as possible in restoring order."—*New York Evening Post*.

"Well advanced in years though he be, Thomas A. Edison is a youth still in spirit, and his courage to face and recover from the blow just dealt him inspires every man that works under him. It is the same spirit that brushed away the countless obstacles in the path as he marched in years gone by to one achievement after another, amazing the world at every step.

"Thomas A. Edison is a greater man to-day than he ever was before in his career of greatness. He is not a type of what many American people are; he is the kind of man that every American should want to be."—*Brooklyn (N. Y.) Times*.

"Mr. Edison unites qualities rare even for an inventor—the imaginative and creative combined with commercial sense and ability. That is the psychological reason why he is in a position to-day to observe with equanimity the consequences of a great conflagration. He is far from ruined, just as he is far from old. Possibly he takes a humorous satisfaction in the fact that the fire means to him the gratuitous devotion to his enterprise of a vast amount of newspaper space."—*New York Times*.

"Nero fiddled while Rome burned, but Thomas A. Edison looked upon the spectacle of the burning of his vast plant with courage and fortitude. For him it was a thrilling drama, but so sturdy had his courage grown with ripening years that he viewed the spectacle with equanimity. Evidently adversity's drain on his energy and resources proved only a stimulus, for while the plant was burning he announced his determination to rebuild greater than ever. Edison is an American in the very best old-fashioned sense of that term."—*Brooklyn (N. Y.) Daily Eagle*.

"Thomas A. Edison looked upon the fire at his plant and *smiled*—smiled not with gayety but with a calmness that indicated an unruffled outlook upon the disaster. To his officials, gathered about him, he turned with a sprightliness and freshness that seemed remarkable."—*New York Sun*.

"America has not yet received all, nor even the best, of Edison's genius. Every American is justly proud of him, and there is profound consolation in the fact that his papers containing accounts of thousands of valuable experiments, many of which will doubtless lead to important inventions, are saved."—*New York Call*.

"In conversation with men in his confidence he said he did not bother his head so much about the loss as he did about the men and women thrown out of employment. Many people in whose thoughts Edison figures as an impersonal thinking and inventing machine, saw for the first time his human side. Before their vision loomed up *Edison the man* and they found that he was flesh and blood, capacious enough to forget his own loss in contemplation of the disaster which that loss would mean to thousands of others."—*Newark (N. J.) Sunday Call*.

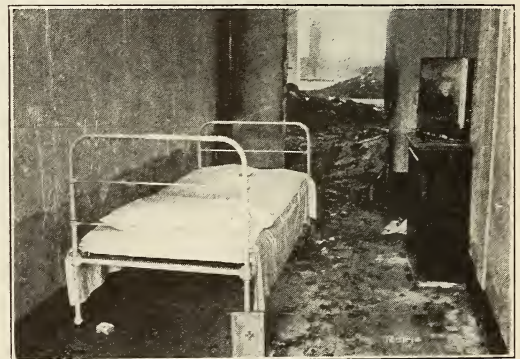
"We know that if Edison is spared his plant will be rebuilt finer than it was before the fire. He has health and strength yet, and his brain is clear. He has done much for the enlightenment of the race, and we believe that he will do much more."—*Lowell (Mass.) Citizen*.

THE FIRE DID NOT AFFECT OUR STOCK OF ADVERTISING MATTER

NEITHER fire nor water damaged our stock of advertising matter, so that we are as fully prepared as ever to furnish catalogs, supplements, trade lists, bulletins and other of the current advertising forms.

Our stock of advertising electros also escaped destruction, and those we can supply on request.

In order to accommodate all who need either advertising matter or advertising electros we would request that dealers order sparingly and only after they have ascertained that they have not already on hand the material desired. We will make prompt shipment. Dealers' orders for printed matter should, of course, be placed with jobbers.



Although this "first aid to the injured" bed was on second floor, No. 24 Building, that was gutted, pieces of burnt wood were found on the floor near it, but the bed was untouched.

EXTRACTS FROM A FEW OF HUNDREDS OF LETTERS AND TELEGRAMS RECEIVED BY MR. EDISON

President Woodrow Wilson, Washington, D. C.:

"I cannot deny myself the pleasure of sending you a line to say how greatly I admire your action in the matter of business after the loss of your plant. It is very fine, not only, but shows a degree of courage and of public spirit which excites my most earnest admiration."

Samuel Insull, Chicago, Ill.:

"Very sorry indeed to hear of bad fire at your plant. Hope it is nowhere near as serious as papers indicate."

**Josephus Daniels, Secretary of the Navy,
Washington, D. C.:**

"I note with the deepest sympathy your great misfortune. I am all the more able to sympathize with you in this loss and set-back because in a smaller way, of course, but nevertheless in a way which meant a great deal to me, a little more than a year ago I went through a similar experience. At that time the News and Observer building was almost completely destroyed by fire. I trust that at this time you will find the same compensation I found for my loss; that is, the loyalty of a host of true friends. I am glad to note the courage and fortitude you display in declaring your intention to rebuild immediately."

With best wishes and God-speed, and highest esteem—"

Andrew Carnegie, New York City:

"This morning's news distresses me beyond measure. In our works we took care to have all fireproof; not a bit afraid of fire in the other world, but scared beyond measure of it here."

It will pay you to build new works of *iron* and save insurance. We always insured ourselves. Every good attend you."

John Wanamaker, New York City:

"Buildings can go up in smoke and cinders in a single night, but a great man lives forever. Your splendid spirit in spite of loss still lives, and it will produce still greater things. Have I got anything in goods you want, or anything else. Please command me in any way that I can be of service to you."

George B. Cortelyou, New York City:

"We very deeply sympathize with you and hope that the reports thus far received will prove to be much exaggerated. At the same time I cannot help but congratulate you on the magnificent fighting spirit that refuses to accept defeat, in the face of misfortune that would daunt most men—a spirit which will certainly enable you to recover from any material loss that could possibly befall you; and in saying this I am sure I voice the universal sentiment of the country."

**Prof. Elihu Thomson, General Electric Co.,
Lynn, Mass.:**

"I desire to express my sympathy for you. I know what it must mean to have built up industries and enterprises and have all the accumulated facilities which it has taken so much effort and so long a time to produce,

destroyed in a few hours. I hope the loss is not as great as reported in the papers, and that it will be possible to make a good start again. With highest regards, I am —"

Elbert H. Gary, New York:

"Am much grieved by information of the damage done to your splendid property and beg to offer my heartfelt sympathy. The people of the entire world will have the same feeling because their respect and admiration for you and your work have long been recognized."

"That you may realize the success in restoring your property and business position which your expressed pluck and determination seem to indicate, is the wish of all our friends, including —"

John Skelton Williams, Washington, D. C.:

"There is universal regret at the loss which has come to one to whom the world owes so much. I earnestly hope and believe that the splendid courage and resourcefulness which you have always displayed may make new and greater works arise from the ashes of the old."

Prof. Nikola Tesla, New York City:

"As one of the millions of your admirers, I send you my sympathy. It is not only a personal and national loss, but a world loss, for you have been one of its greatest benefactors."

John Hays Hammond, New York City:

"I want to write not so much to express my regret at the material loss you have sustained as to congratulate you that your valuable records have been saved through the foresight of Mrs. Edison. With her and much improved facilities you will do far better and the temporary drawback will prove a gain in the end."

**T. Commerford Martin, Secretary of the National
Electric Light Association, New York City:**

"Beloved Chief: Please accept my profound expressions of regret at your terrible loss. It is altogether too bad, but I know that your indomitable spirit will soon put things back in better shape than ever. I venture to suggest that you send out a little personal message to all of your friends in the electrical field. It can be very brief, but there are thousands who will welcome it in our ranks. If there is anything that I can do personally, please count and call upon me."

**George Eastman, President of the Eastman Kodak
Co., Rochester, N. Y.:**

"On my way up from the South I was startled by the reports of the fire in your works. On my return home I found our people had expressed their sympathy, but I want to add mine personally and to say to you that I can sympathize with you because I have been through the ordeal once myself. You have my best wishes for an early resumption in every department. If we can be of any assistance you have but to command us."

In two hours on "Fire Night," the Western Union received about 350 telegrams from us; or, in other words, did business at the rate of \$500,000 per year—and *handled it*.

The New York Telephone Company was on the job at 3 A. M. and had practically all Departments connected before business opened the morning after the fire.

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

DISTRICT OF COLUMBIA

WASHINGTON—McKee Instrument Co.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—McKee Instrument Co.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—American Phonograph Co.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

HOBOKEN—Eclipse Phonograph Co.

NEW YORK

ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS

DALLAS—Southern Talking Machine Co.
EL PASO—El Paso Phonograph Co., Inc.
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

QUEBEC—C. Robitaille.
MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynolds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
J. B. Greenhut Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA

PHILADELPHIA—Penn Phonograph Co.
H. A. Weymann & Son.
SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

VOL. XIII.

February, 1915

No. 2

When a man's birthday comes around it doesn't simply mean that he is a year older. It means that he has gained another year of knowledge and experience and is starting a new year which he can make more useful and productive than any previous year.

We promised to be back in the game within thirty days after the fire. We were turning out finished goods again in just twenty two days. We expect to make 1915 the best year in the history of the business. We shall do our part, we believe you will do yours.

Thos A Edison

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XIII

FEBRUARY, 1915

Number 2

ON THE EVE OF MR. EDISON'S SIXTY-EIGHTH BIRTHDAY—FEBRUARY 11th

TO say that Mr. Edison is enthusiastic over the rebuilding of his fire-swept plant is to put the matter very mildly; he is bubbling over with energy, and has lost not a minute counting his losses. There is no "yesterday look" in his countenance, but instead a bright, happy, determined outlook, that confidently predicts and as confidently expects to realize a greater year than any previous one in the Edison calendar. His fund of mental and physical energy astonishes all. There is quick comprehension of the vital needs of the various departments and a prompt decision respecting them. Early and late he is following up closely every aggressive move determined on, and the reports are scrutinized carefully to learn each day what has been done along the lines mapped out. As an evidence of his comprehensive and practical oversight, every day the staff photographer takes a score or more of pictures always from the same view points to show the progress made. These photographs are on Mr. Edison's desk bright and early the next morning and show at a glance the work accomplished in the 24 intervening hours. Buildings one day without windows are seen the next day in a photograph from the same view point, with partly inserted window frames and the following day still more complete.

Keeping thus in intimate touch with the work of rebuilding he knows like a general on the battlefield just what his forces have accomplished and where they are strengthening the defenses against loss of time, wind and weather. The watchword of all is: "Hustle, Hustle and more Hustle," and yet all is done orderly, thoroughly and effectively. In fact the thoroughness with which each task is undertaken and carried through by all employees seems to indicate that the "school to teach the art of hustling," opened Dec. 10th, is turning out some efficient graduates already.

On New Year's Day Mr. Edison was surprised with a delegation of Greeks who had placed before his desk

in the laboratory an immense wreath with the words "Happy New Year from the Greek employees." A picture elsewhere in this issue shows the group just outside the laboratory door. The incident pleased Mr. Edison very much.

For the year 1915, Mr. Edison is very optimistic. Discussing business conditions he said:

"Now is the time for the United States to go ahead. We can manufacture cheaper to-day than in many years to come. However, many of our best business men seem to be penny wise and pound foolish. I am surprised that commercial and industrial America has been afflicted with a form of paralysis, evidently as the result of the war in Europe. This is all due, however, to unnecessary alarm.

"The railroad rate decision," Mr. Edison continued, "was a good thing. The railroad business is our commercial barometer. When you cripple the arteries of trade there is always trouble. I am satisfied with the increased rate and it will cost me thousands of dollars but I am going to get it all back in increased trade. I think that public opinion is in favor of the increase. The Federal reserve act has proved its worth already."

"It has surprised me to see how Americans have become weak-kneed over this war. They seem to be stricken with a sort of commercial paralysis. They want to get out and do something; now is the opportune time. Why, you put a building up cheaper to-day than you could before the war, and yet many of our supposed good business men will wait until the war is over as a sign of prosperity, and pay more for the building. The wise man will prepare now for the boom in trade that we will soon experience and which will be tremendous after the war."

With such a determined optimistic outlook upon 1915, it will be comparatively easy to realize a measure of success that will prove beyond a doubt that optimism has a value that cannot be discounted.



THE ADMINISTRATION BUILDING, SHOWING NEW STEEL WINDOW FRAMES AND SASH WITH WIRE-GLASS. ALMOST READY FOR RE-OCCUPANCY

RECONSTRUCTION PROGRESS

TWO distinct forces have been at work since the fire, both working in harmony toward a mutual end—the full resumption of business in all branches. One of these forces is that of Manufacturing the other that of Rebuilding.

The Manufacturing has been wonderfully facilitated by the accommodations afforded by the Edison Storage Battery building and two outside plants taken over entire. The repairs to damaged buildings and the construction of new buildings has gone on rapidly, at the same time, as far as weather conditions would permit.

The Administration Building is nearly ready for occupancy again. It has undergone a thorough repair. New steel window frames and wire-glass have been put in throughout. New steel partitions with opaque glass are now being erected for office divisions on all floors, giving to the interior a very handsome effect. New plumbing, new steam heating pipes, and redecorated walls have also been effected. When all

is done the interior will present a very chaste and substantial appearance and the building will be thoroughly fire-proof. It has also been decided to use steel furniture, desks and files throughout, except in a few instances where a decided preference has been expressed for a former wooden desk. There will be a rearrangement of the office force, so that some Departments will be housed on different floors than before the fire.

Building No. 24, known as the Record Manufacturing Building, which was entirely swept clean by fire, is three-quarters or more in use again. Steel sash and wire-glass are in position on five floors and soon will be in use throughout. The northerly end of this building, however, will need considerable repairs to the cement columns and floors before it can be made available, and it will not be enclosed till these structural repairs are made.

Active work is now in progress on the repairs to the extensive Edison Phonograph Works buildings, but this work must necessarily be slow because the



LOOKING TOWARD BUILDING 24, SHOWING TWO TEMPORARY NEW BUILDINGS AT THE RIGHT, ONE IN THE BACKGROUND FOR MAKING DISC BLANKS; THE ONE IN THE FOREGROUND FOR STORING AND SHIPPING NEWLY MADE RECORDS

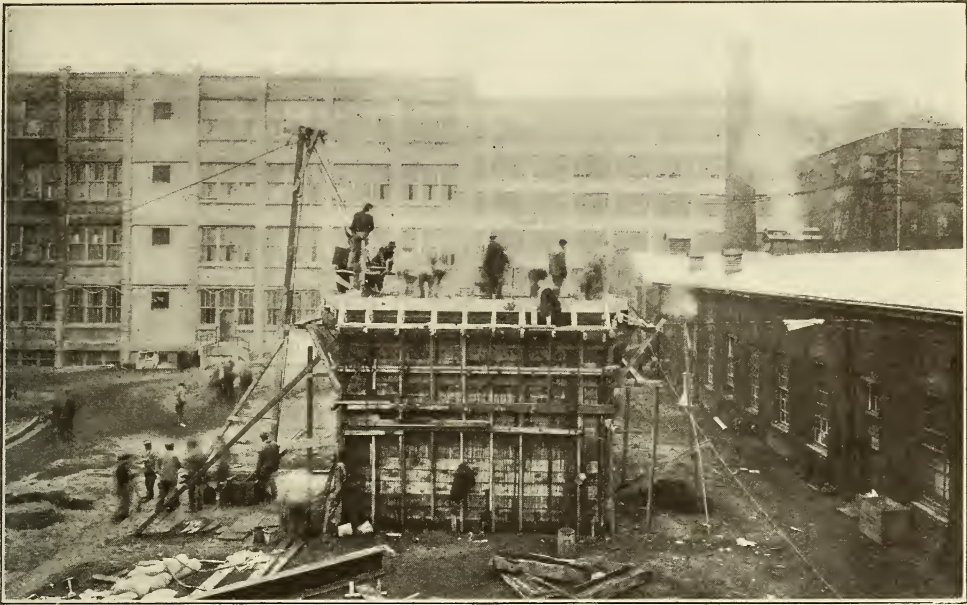
weather will not permit of concrete work with safety.

Three new buildings of temporary character have been erected since the fire. All of these are built of corrugated, galvanized iron, with wood structural support. One is used for the manufacture of the disc blanks, another for the storage of finished blue Amberol and disc records, for boxing and for shipping, while the third is to be used for cabinet making. These three new buildings cover a floor space of some 28,000 square feet.

One of the most important of new buildings, now nearly completed, is the *Record Vault* entirely of reinforced concrete, one story high, with extra thick and solid walls. In this will be kept the master moulds of both blue amberol and disc records, so that their future safe-keeping may be beyond a peradventure. The location of this building on the site of the green plot in the center of the plant will be such as to afford ready access both for manufacturing and safe-storage purposes.



LOOKING SOUTH, SHOWING THE RECORD STORAGE BUILDING AGAIN, IN THE FOREGROUND, AND NEW STOCK BUILDING TO LEFT IN BACKGROUND



THE NEW RECORD VAULT IN THE CENTER OF THE PLANT
ADMINISTRATION BUILDING IN BACKGROUND

MANUFACTURING GOING AHEAD AT FULL SPEED

IT is with much pride and satisfaction that in twenty-two days—eight days better than Mr. Edison's prediction—the plant was again in operation and completed records were actually turned out.

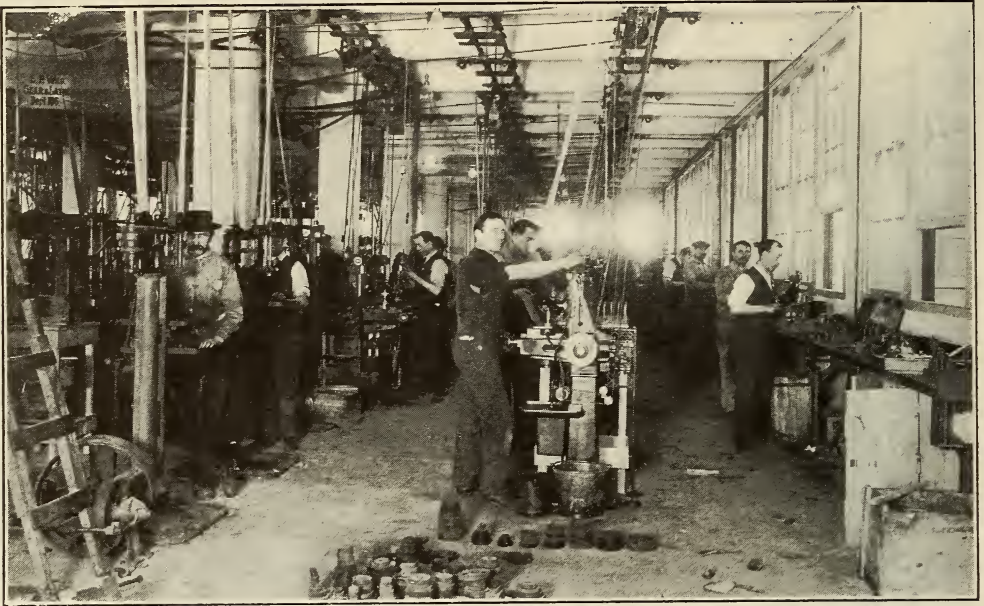
Vice-President Wilson says:

"The task that confronted us on the morning of December 10 was two-fold: To clean up and arrange to resume business. The cleaning-up work was comparatively simple, for it was all in sight and a small army of men completed it in ten days. The waste was carted away and machinery, parts, etc., were salvaged.

"Plans for resuming business divided themselves into



SHEET METAL DEPARTMENT, STORAGE BATTERY BUILDING



DRILL PRESS DEPARTMENT, STORAGE BATTERY BUILDING

two parts, one providing for record manufacture and the other for phonograph manufacture.

"To make records, we have put in workable shape three-fourths of the floors in Building 24 (always used for record-making), and have erected two one-story corrugated iron structures, each about 60x150 feet in size, one for making disc blanks and the other for record stock, storage and shipping. These facilities enabled us to actually make both disc and cylinder records on December 31 and to begin shipments to the trade of blue amberol records on January 10, with a reasonable assurance that we may begin shipments of disc records on February 1. Another corrugated iron building will be begun at once, and the work of completing No. 24 will be pushed unrelentingly. By February 1 our record making facilities will be nearly as large as they ever were. We should then be in a position to fill all orders for weekly or monthly records and a considerable number of catalog selections.

"Since our entire stocks of records, issued prior to December 9, were destroyed we must now replace them with new products. There were some 340 different disc records listed prior to December 9, and about 1,000 different blue amberol records. We shall handle this replacement by advising the trade of our intention to make a given number of selections at a time, say, fifty disc records and 100 cylinders, and asking for orders accordingly. As our facilities increase these blocks will be enlarged until we are able to fill orders for all records cataloged. This should not be later than April 1.

"The manufacture of phonographs was a much larger task and involved much more in the way of buildings. Because of its magnitude and the cold weather, we decided not to attempt to resume this manufacture in our own buildings. Fortunately, several floors of the large, new concrete extension of the buildings of the Edison Storage Battery Co. on Lakeside avenue, opposite our own plant, were not yet occupied. We at once arranged for the use of these floors, installing large numbers of machines of various kinds salvaged from our own buildings and buying others. We were also able to begin the manufacture of many parts on the machines of the Edison Storage Battery Co. So quickly was the equipment of this building accomplished that we were actually able to make a B-80 disc phonograph on December 31, and are now planning to begin shipments of this type to the trade on January 18. Located in this building are the following departments: Punch press, screw machine, jewel, reproducer, gear and lathe, drill, press, japanning, japan cleaning, sheet metal, grinding, finished parts, phonograph assembly, packing and shipping. Two large buildings on the north side of Alden street escaped the fire and other departments were at once quartered in them.

"Then we leased complete the large five-story factory of the Ellis Typewriter & Adding Machine Co. in Newark. This plant is fully equipped with up-to-date machinery and tools. We put a large force of our own workmen in the plant, and within a week they were making parts. We also took over the factory of the Bulkley Manufacturing Co. at High and Alden Streets, a plant especially equipped for heavy work.

"While these plants were being manned and equipped we put into the hands of a dozen or more outside companies all of our work that each could handle, and each is working overtime to take care of it.

"From all of this it will be seen that we have acquired large facilities for manufacturing phonographs. From now on our only trouble will be to get started with assembled machines and to increase the output. By February 5 we expect to begin shipments of the \$30. Amberola. There will shortly follow disc types 150, 200 and 250, and other types of Amberolas. During February all popular types will be going through in constantly increased quantities."

MUCH SYMPATHY FOR THOMAS A. EDISON

THE news of the destruction of the Edison Works, excited general sympathy in British gramophone trade circles, and the hope is expressed that the damage is not so irreparable as was at first reported. Mr. Edison is regarded on this side as representing the Alpha and Omega of phonographic invention, and it is not therefore surprising to find that his loss has evoked sympathetic comment in the columns of our trade and other newspapers. His optimistic remarks, which have been quoted this side, are just what one would expect from the great wizard, and but confirm his reputation that no difficulty is too great to be overcome!—*London Correspondent to the Talking Machine World.*

BLUE AMBEROL RECORDS PRODUCED IN 22 DAYS

AS an indication of the concentrated effort to resume manufacturing facilities, it is a matter of record that Blue Amberols were actually produced 22 days after the fire, i. e., on December 31st. The following telegram was sent to all cylinder and disc jobbers on the last night of the old year:

"At 8.30 p. m. December 31, 1914, we turned out finished Blue Amberol Records at the old stand which was practically wiped out by fire on the night of December 9th. Getting back in the ring in twenty-two days is going some. A Happy and Prosperous New Year to you all!

EDISON and WILSON."

JOHN WANAMAKER'S NEW YEAR MESSAGE TO BUSINESS MEN

"GOOD will to others is the road to happiness. Everyone was made with a place in his heart for the sunshine to light up. Come what may, let us not allow ourselves or others this year of 1915 to shut out the brightness of the sun in our hearts by pulling down green curtains of discouragement, disappointment or misunderstanding.

"He who sits down and wastes time and tears, saying, 'I give up the struggle; it's no use trying,' is only half a man, if not a coward. Friend, turn square around! Do not stop working, but DO give up queerly thinking that you prefer to do something different from what you have brought yourself up to do; shiftlessness and slipshoddishness are short lived.

"Reach out a friendly hand to the man next to you, don't carry a cloud home with you."



SCREW DEPARTMENT, STORAGE BATTERY BUILDING



MAKING BLUE AMBEROL RECORDS IN BUILDING NO. 24. THIS MACHINERY WENT THROUGH THE FIRE

THE above illustration shows Blue Amberol manufacture in full operation with machinery that passed through a very hot fire. Had the floors of this building not been made of solid reinforced concrete, the machinery would have been a total loss,

and resumption of business, at the early date it was undertaken, would have been an impossibility. In many other instances the salvage of machinery was due to the structural condition of the floors after the fire, many thousand feet of these floors not even being cracked with the intense heat.



REPRODUCER DEPARTMENT AND MUTING DEVICE DEPARTMENT
STORAGE BATTERY BUILDING



BEFORE THE EDISON LABORATORY DOOR—THE GREEKS NEW YEAR GREETING

THE GREEKS' NEW YEAR GREETING TO MR. EDISON

AS an evidence of the esteem in which Mr. Edison is held by the Greeks, many of whom were employed in the works prior to the Edison fire, a small contingent of them marched to the Edison Laboratory, New Year's morning, behind a band, bearing an immense floral horse shoe with the words on a silk banner entwined, "New Year's Greetings from the Greek Employees."

The scene given herewith shows their arrival at the Laboratory door. They had prepared, in their own language, a written address of welcome to Mr. Edison which was read in English by their interpreter, the chief spokesman.

To this Mr. Edison responded very happily and assured them that he would soon have them all back in their accustomed places when the buildings were ready. The occasion was made use of to draw Mr. Edison out on a number of matters of current opinion, such as the war in Europe and the business outlook here. To all their questions he responded felicitously and optimistically.

"We closed the year 1914 with a wonderful Edison business in December and we confidently believe and expect 1915 will be a greater year than any in our history."—*Eclipse Phonograph Co., Hoboken, N. J.*

A NOVEL EDISON CONTEST

GREEN BROTHERS, Connellsville, Ind., started in their local daily a novel contest that might be profitably duplicated by other Edison dealers.

They published a serial story, "The Story of Edison and His New Diamond Disc Phonograph," in *The News*, running a chapter each day for four or five days. These chapters were not more than two-thirds of a column and were headed "Great Voices Recorded," "Old Notions Upset by Edison," "The Great Secret of Edison," etc., all bearing on the Disc. In each a word or more was purposely misspelled. The misspelled letters of these words were to form a short statement uttered by Mr. Edison. "What Was the Statement?" Five prizes were to be awarded for the correct answer: First prize, \$5.00 cash; second prize, a \$2.50 hair brush; third prize, a \$1.00 bottle of toilet water; fourth prize, an 80c. box of fine chocolates; fifth prize, privilege of inspecting in advance their stock of Christmas goods. Mrs. John Reed was the lucky contestant for the first prize. The sentence evolved was "Real Music at Last." Many other answers were received, but Mrs. Reed was the only one found to be absolutely correct.



JULIUS E. JERD'S STORE, RANDOLPH, VT.

JULIUS E. JERD'S ATTRACTIVE EDISON STORE RANDOLPH, VERMONT

ONE of the most enthusiastic as well as one of the most successful Edison dealers is Julius E. Jerd, of Randolph, Vt. It is a pleasure for him to handle the Diamond Discs, because, as he says, "they never disappoint." He has many offers of other machines in exchange, but says he never accepts because he cannot sell any but the Edison Diamond Disc. His store is one of the most attractive in all New England, and the enterprise shown in demonstrating the Edison Disc has been influential in building up in a short time a solid Edison trade.

PARDEE, ELLENBERGER & CO., OF BOSTON, SUFFER BY FIRE

IT seems most unfortunate that after becoming nicely settled in their new Boston quarters, Pardee, Ellenberger & Co. should be inconvenienced by a disastrous fire. Perhaps they and all involved may be thankful it didn't occur in the holiday season. The loss from machines and records was largely from water, and reports place the loss over \$5,000, possibly \$10,000.

In their quarters, at the time the fire started, were six men recently burned out in the Edison factory fire at Orange, who had gone to Boston to repair their fortunes. They were employed principally as demonstrators.

Pardee, Ellenberger & Co. are already rapidly recovering from the effects of the fire and soon will be running smoothly as usual.

LEN G. SPENCER'S FUNERAL

FOR years Len G. Spencer has delighted Edison audiences. His songs with Ada Jones and others were equally well known. His voice was a powerful baritone with a quality well fitted for record making.

He passed away on December 16, 1914, at his home, 150 East Forty-eighth street, New York. Funeral services were held at the "Funeral Church" at the undertaking establishment of Frank A. Campbell, West Twenty-third street, New York. Friends were notified, but were not appraised as to the character of the services, which came as a surprise to those present. They consisted simply of two phonograph selections in Mr. Spencer's own voice, made some years ago on Edison Records and specially kept for this funeral service. In one Mr. Spencer's voice was heard to repeat the Lord's Prayer, in a deep slow, solemn tone. Then followed in the same voice, but in a somewhat higher tone, the Twenty-third Psalm. The unexpectedness of these records was a surprise to all except the immediate family. The body was afterward cremated and the ashes buried at the family plot in Washington, D. C.

Mr. Spencer was 46 years old. He left a will in which are a number of \$500 bequests to charitable institutions. The will also contained a provision that the records are to be preserved and next used at the tenth anniversary of his death.

Many of Len Spencer's records still have a wide popularity and a steady sale.

ANNA CASE EDISON RECORDS

"A PARTICULARLY satisfactory instrument on the sound-reproducing machine is the flute. The flute taken in conjunction with the human voice is often an ideal combination. Anna Case has an admirable record in "Thou Brilliant Bird," in which the flute joins in with a beautiful obligato. The value of a small combination of instruments is also noticeable in Anna Case's "Depuis le jour," from Charpentier's "Louise." Here both the flute and violoncello have grateful parts to play. These Case records serve to display the singer's unique gifts both as a coloratura soprano and as a dramatic soprano—the tranquility and calm pervading in the "Louise" tone picture being wonderfully subtle and effective."—*Arthur Selwyn Garbett in the Philadelphia North American.*

EDISON DISC PRAISED BY FIRST VIOLINIST BOSTON SYMPHONY ORCHESTRA

HAVING had the pleasure of listening to Mr. Edison's new invention—the Diamond Disc instrument, I want to say that I think the tone quality far surpasses anything I ever listened to. I admire the violin records as played by Mr. Spalding very much. One can hear all the notes clear and full. The bass instruments sound out clearer than on the ——— and the effect is a great improvement over all other instruments of this kind. The songs are full; one can hear the accompaniment very plainly, which is a great comfort.

Having been a member of the Boston Symphony Orchestra for twenty-seven years as first violinist, I take great pleasure in sending to you these few lines of appreciation.—*Frederick A. Mahn, Arlington, Mass.*

THE NEW VENEERED EDISON PACKING CASE PROVES ITS VALUE

ALREADY, in a severe test, the veneered packing case which we adopted recently to ship cabinet machines, instead of the usual box case, has proved its value. In the recent fire at the warehouses of Pardee, Ellenberger & Co., Boston, several of these veneered cases enclosed Amberolas and we are happy to report they stood the deluge of water remarkably well. We append the report of our special representative:

"The damage to Edison cabinets is very much less than at first estimated, because all but a dozen of the Disc Phonographs were packed in the *new veneered packing*. Those that were badly damaged were all in old style wooden packing cases. Considering the many tons of water thrown into the building, our veneered packing case has proven its worth over the old style as a protection against damage to cabinets under various climatic conditions.

"Due to the thorough lubrication of our Disc motors at the factory, little or no damage was caused to the bearings by water and in no case was the damage to the motors serious enough to prevent easy repair."



ANNA CASE
(From a Recent Portrait)

ANNA CASE TO SING EXCLUSIVELY FOR THE EDISON

IT gives us great pleasure to announce, and we know all Edison jobbers and dealers will be pleased to learn that Miss Anna Case, the prima donna of the Metropolitan Opera Company, New York, who has already recorded two selections on the Diamond Disc, has entered into an exclusive contract with us to record her voice for a long period of time.

The cost to secure the exclusive services of this eminent artist, precludes the possibility of selling the records at \$1.50. It has been decided, therefore, to list all solo selections by her in the \$2.00 class. This applies to the two selections now in the disc catalog 80119 and 80120, which have been renumbered 82077 and 82078, respectively.

A SPLENDID HOLIDAY TRADE REPORTED

The Phonograph Corporation of Manhattan, New York

Our holiday business, we are glad to say, went way beyond our most sanguine expectations. The way the Edison instrument has gone to the front in the face of all competition has been extremely marvelous. We have had numerous instances where customers came in to hear the Edison and before deciding on purchasing signified their intention of going out to hear our competitors' machines, which they did, and in most every instance they came back and immediately said: "Give me the Edison by all means—as it is far superior to anything I have heard."

"The writer has been in the selling game for a number of years, but never has he found anything so easy to sell as the Edison Diamond Disc instrument."

Pardee, Ellenberger & Co., New Haven, Conn., Boston, Mass.

"Our holiday business was very satisfactory indeed. Reports received from our various dealers indicate a good business was done in the Edison disc line. When one takes into consideration that the sale was largely on the higher priced instruments, it was really a remarkable holiday sale, particularly in view of general business conditions. For a week or ten days before Christmas our out-of-town calls on the phone were so frequent that they kept us on the jump. In spite of the Edison factory fire, we were very fairly well supplied with goods and lost little or no business from that cause; in fact the fire rather stimulated our business and for days after all one heard about was Edison and the Edison disc.

"It is also very encouraging and satisfactory to know that business did not stop with Christmas eve. Only yesterday (Jan. 14th) I received a report from one of our dealers stating that his business since January 1st would compare very favorably with what he did during the holiday season.

"One thing we did that stimulated our trade very much was to take the entire first page of the New Haven Sunday Register the first Sunday after the fire (Dec. 13th) for an attractive advertisement. Here we stated that the fire would not inconvenience us or our dealers."

Laurence H. Lucker, Minnesota Phonograph Co., Milwaukee, Wis.

"We had prepared for a big trade by stocking up and the fire did not affect us in the least. Edisons are growing in favor, and as they are shown in two of the finest stores in the Twin Cities, we feel certain there is a big future for them in the Northwest!"

Kipp-Link Phonograph Co., Indianapolis, Ind.

"When we filled our warehouses with a tremendous stock of Edison phonographs in the early fall, many of our friends thought we were trying to corner the phonograph market. Dealers who happened to see the tremendous stock, thought somebody had gone completely crazy. As the season grew, and the proper opportunity to sell these goods came, it did not take long for us to realize that we had not enough Edison phonographs and records to supply the trade. In fact, we would have liked very much indeed to have duplicated our order and regret we did not do so. The demand has grown steadily and the business compared with that of a year ago has increased to such an enormous extent that it is hard to believe that with tremendous competition the diamond disc should make such wonderful headway. I am very much afraid we will have to seek additional space this coming season to meet the demand.

W. D. Wilmot, Fall River, Mass.

"Although I discontinued the sale of all other sound reproducing instruments during 1914, yet I sold for cash a larger number of Edison Diamond Disc Phonographs, than of all makes combined during the TEN preceding years!

"This is particularly creditable to the Edison, for the public was beginning to tire of the very name of a talking machine, and money has been none too easy to get, so sales were harder to make.

"I have the personal satisfaction of having supplied my customers with the best or none, and of feeling convinced that, as the months and years go by, my customers will feel under obligations.

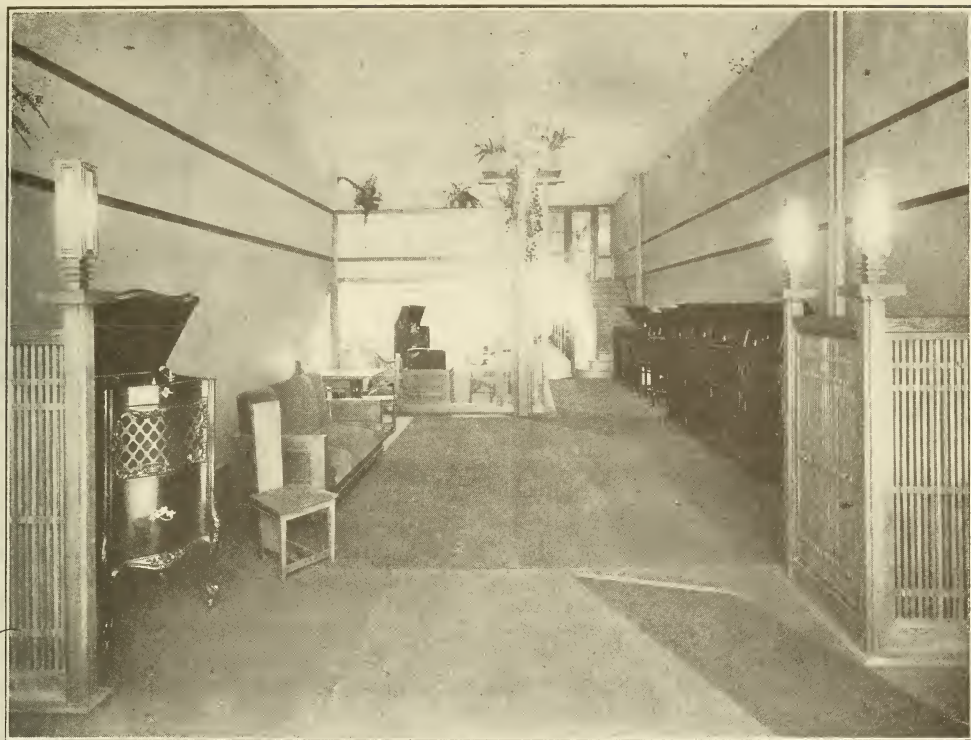
"The Edison Phonograph is a greater 'booster' for the dealer, than anything I ever knew."

Lewis G. DuVall, Meadville, Pa.

"Another year has just closed and I wish to tell you that it has been the best year in my business that I have ever had, regardless of the hard times. You might say, how does it come that your business was so much better during the past year? I will tell you what has done it; the 'NEW EDISON DIAMOND DISC PHONOGRAPH,' the greatest musical instrument in the world, and I believe that the business will be better this New Year of 1915 than it ever has been, and we who have stuck by the Edison will reap the harvest.

"I am enclosing you my check in full for the old year. Made three cash sales on Monday and Tuesday. I have sold the last A-200 Disc and I would like to get another.

"I wish to thank you from the bottom of my heart for your kindness to me the past year and for the way you have filled my orders."



THE NEW STORE OF THE MINNESOTA PHONOGRAPH CO.

THE NEW EDISON STORE AT ST. PAUL

"The Twin Cities" can each boast of superb Edison display, both controlled by Laurence H. Lucker. The new store, recently opened at St. Paul, is second to none in the country for attractive appointments. It has already met with pronounced success, and the holiday trade there exceeded the fondest expectations of its enterprising proprietor. Mr. Lucker has his hands full with both stores. The new store is known as "The Minnesota Phonograph Co."

TWO EDISON DIAMOND DISC PHONOGRAPHS SOLD TO ONE FAMILY

THE Silverstone Music Co. in St. Louis report the sale to Mrs. George Rubelman of two diamond disc phonographs—a \$450 Edison Disc for the parlor and a \$150 Edison Disc for an upstairs room. These sales were made at the same time, and so thoroughly enthusiastic over the Edison was the customer that little talking was necessary—simply a matter of the choice of a second instrument, as the \$450 was selected without a moment's delay. Would that there were more musically appreciative people. We wonder if another Edison dealer can report a similar sale to one family.

"MUSIC IN THE HOME" "HEAR THE EDISON BEFORE DECIDING"

HERE are two terse phrases that have great potential advertising value and cannot be used too often. *Printer's Ink*, the New York trade paper that has a wide and influential constituency among advertisers, says that the success of the talking machine industry is due to the fact that "music in the home" rather than the distinctive merits of the machine advertised, has been of superlative potency. And they are right! People are looking for more *music* in the home, and the idea should be dwelt upon by advertisers who seek to satisfy this craving with the phonograph. When it comes to a matter of actual interest then the value of the second phrase "Hear the Edison before Deciding," is the one to din into their consciousness. That, too, is effective, for it has been demonstrated that many a prospect *does* wait to hear the Edison before deciding on another make.

WANTED

Any jobber or dealer having Edison merchandise, either DISC or CYLINDER, of modern types to dispose of, kindly communicate with

HARGER AND BLISH, Edison Jobbers
DES MOINES, IOWA



TWO MORE ARTISTS

Make their Début on
February
Blue Amberol Records



MARIE MORRISEY

TO win metropolitan recognition over night was literally the experience of Madame Marie Morrisey. Previous to her appearance in New York on October 30th, 1913, the brilliant young contralto, had been heard occasionally around New York, while her church singing in Brooklyn had brought her a certain degree of prominence. It was not, however, until she had made a public recital that the New York critics were given an opportunity to pass judgment on her singing. The verdict was unanimous.

Madame Morrisey is a pupil of Dudley Buck, under whom she studied for years. She proves, in a convincing fashion, that a singer can reach a high degree of development under American tutelage. She sings with equal facility in Italian, German, French and English, while her repertoire is a surprisingly extended one.

For seven years Madame Morrisey has been leading contralto of the St. Mark's Methodist Episcopal Church of Brooklyn. She has sung with such important organizations as the Rubinstein Club and the Euterpe Club, of New York, the Arion Society of Brooklyn, and the Brooklyn Apollo Club. (See Record 2519).

FREDERIC MARTIN

FREDERIC MARTIN, an American, and a native of Rhode Island, is the possessor of a wonderful bass voice. His training and vocal development have been with the foremost of European and American teachers. He is one of the most popular of concert and oratorio basses, and there are comparatively few musical or singing societies throughout the United States with whom he has not appeared. He has also toured with the leading symphony orchestras of New York, Chicago and Boston. For the past nine years he has held the position of basso in the quartet of the famous and exclusive Fifth Avenue Presbyterian Church, New York. His rendering of a selection for "Elijah" (Blue Amberol 2520) is magnificently impressive.

NOTICE TO CYLINDER DEALERS

In the new Catalog of Parts of Amberola Phonographs the price of Main Springs of Amberola B-VI and Amberola C-VI is given as 75 cents each. The correct price is \$1.00. Dealers will please correct their catalogs accordingly. Your jobber will furnish you with a copy of the new catalog.

FIRST LIST OF 100 CATALOG BLUE AMBEROL RECORD NUMBERS ISSUED SINCE THE FIRE

This list of numbers is the beginning of the work of manufacturing a stock of Blue Amberol Records issued prior to December 1, 1914. Other lists will follow until we are in a position to fill orders for all numbers.

We would suggest that the trade check a copy of Catalog No. 2715 to show their present stock of Blue Amberol selections and this list of 100. Doing so will enable them to tell at once what records they have on hand or coming through.

1511	1547	1712	1763	1810	1863	1933	2036	2169	2368	2429	2461	2498
1516	1550	1716	1766	1821	1865	1937	2039	2187	2382	2432	2468	2501
1521	1553	1719	1769	1843	1869	1998	2056	2204	2384	2435	2471	2503
1524	1557	1736	1776	1849	1871	2012	2068	2233	2393	2438	2480	2507
1525	1571	1738	1795	1852	1873	2017	2102	2297	2396	2439	2487	
1532	1595	1742	1798	1856	1880	2019	2119	2331	2405	2443	2489	
1538	1612	1743	1800	1858	1881	2021	2121	2339	2410	2449	2490	
1543	1626	1750	1804	1860	1884	2034	2131	2348	2428	2456	2495	

BLUE AMBEROL LIST FOR FEBRUARY

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

2511	Rose of Italy, <i>Lyons and Yosco</i>	Walter Van Brunt and Chorus
2512	Last Rose of Summer— <i>Martha, Moore-Flotow</i>	Elizabeth Spencer and Chorus
2513	He's a Rag Picker, <i>Irving Berlin</i>	Peerless Quartet
2514	Dodo Dawdle—Fox Trot, <i>Ernest Dunkels</i>	National Promenade Band
2515	In Siam—Wars of the World (N. Y. Hippodrome), <i>Manuel Klein</i>	Billy Murray and Chorus
2516	For You, <i>Laurence H. Montague</i>	Helen Clark and Vernon Archibald
2517	Love Moon—Chin-Chin, <i>Ivan Caryll</i>	Elizabeth Spencer and Walter Van Brunt
2518	Amazonia—Polka Bresilienne, <i>P. J. de O. Pinto</i>	National Promenade Band
2519	Last Night When You Said Good-Bye, <i>Irving M. Wilson</i>	Marie Morrissey
2520	It is Enough—Elijah, <i>Mendelssohn</i>	Frederic Martin
2521	Violet—Chin-Chin, <i>Ivan Caryll</i>	Mary Carson and Chorus
2522	Dear Old Songs of Long Ago, <i>D. Erwin Force</i>	Emory B. Randolph and Chorus
2523	Le Rouli-Rouli, <i>Jean Schwartz</i>	National Promenade Band
2524	Oh Promise Me—Robin Hood, <i>De Koven</i>	Anton Weiss
2525	Funiculi-Funicula, <i>L. Denza</i>	Charles W. Harrison and Chorus
2526	Grandfather's Clock, <i>Henry Clay Work</i>	Helen Clark, Walter Van Brunt and Chorus
2527	Rienzi Overture, <i>Wagner</i>	Edison Concert Band
2528	As You Please—One-Step, <i>Leopold Lamont</i>	Jaudas' Society Orchestra
2529	Tannhäuser March, <i>Wagner</i>	Edison Concert Band
2530	Sister Susie's Sewing Shirts for Soldiers, <i>Herman E. Darewski</i>	Billy Murray
2531	Echoes from the Movies, <i>Frosini</i>	P. J. Frosini
2532	Roll On, Beautiful World, Roll On, <i>Ernest R. Ball</i>	Arthur Crane
2533	Skating Trot—One-Step, <i>Leonardo Stagliano</i> , For dancing	National Promenade Band
2534	Sally in Our Alley	Knickerbocker Quartet
2535	One Wonderful Night, <i>Clarence M. Jones</i>	Marie Kaiser and Emory B. Randolph

RECENT BULLETINS TO THE TRADE

DISC

Bulletin No. 15, Issued January 7th, 1915.

You will be glad to learn that we are prepared to accept orders for B-80 Instruments in Fumed Oak, Golden Oak and Mahogany finish. For the present Mission Oak finish will not be available.

Orders should be mailed at once, and Jobbers at distant points are advised to telegraph their requirements in order that an equitable apportionment may be made of the first Instruments received from production.

It is estimated that it will be possible to make substantial shipments against first specifications in the week beginning January 18th.

CYLINDER

Bulletin No. 162, January 9th, 1915.

Because of the temporary interruption of manufacturing following the Factory fire, there has been a slight delay in announcing the February issue of Blue Amberol Records, which comprises twenty-five (25) numbers, as per copy of Supplement herewith enclosed.* The work is now progressing rapidly and orders should be placed at once. Jobbers who have a standing order on file should

*See February List of Blue Amberols above.

enter new order, as these orders were cancelled by Circular Letter, dated December 10th. Advance samples will not be furnished.

Beginning with this Supplement, we shall inaugurate and continue until further notice the plan of permitting new issues of Cylinder Records to be released by Jobbers and Dealers as soon as received. Shipments will move via freight only, and to all Jobbers in a given territory at approximately the same time. This schedule, with the co-operation of Jobbers, will prevent any one dealer from gaining material advantage of his competitors.

In addition to the February Supplement, we announce 100 of the best selling catalog numbers, a list of which is enclosed.** We are now manufacturing against this list in anticipation of Jobbers' stock requirements. You should, therefore, enter an order immediately for these 100 best sellers. Other catalog numbers will be announced from time to time as soon as available.

With your order for February Records we will ship the same quantity of Supplements that you received for the January list. If this quantity is larger than you need please so indicate on your order.

**See List of 100 Blue Amberols on opposite page.

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA
LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO
DENVER—Denver Dry Goods Co.

CONNECTICUT
NEW HAVEN—Pardee-Ellenberger Co.

DISTRICT OF COLUMBIA
WASHINGTON—McKee Instrument Co.

ILLINOIS
CHICAGO—The Phonograph Co.

INDIANA
INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA
DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

MAINE
BANGOR—Chandler & Co.

MARYLAND
BALTIMORE—McKee Instrument Co.

MASSACHUSETTS
BOSTON—Pardee-Ellenberger Co.

MICHIGAN
DETROIT—American Phonograph Co.

MINNESOTA
MINNEAPOLIS—Laurence H. Lucker.

MISSOURI
KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA
HELENA—Montana Phonograph Co.

NEBRASKA
OMAHA—Shultz Bros.

NEW JERSEY
HOBOKEN—Eclipse Phonograph Co.

NEW YORK
ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO
CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON
PORTLAND—Graves Music Co.

PENNSYLVANIA
PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buchn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS
DALLAS—Southern Talking Machine Co.
EL PASO—El Paso Phonograph Co., Inc.
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH
OGDEN—Proudfit Sporting Goods Co.

VIRGINIA
RICHMOND—C. B. Haynes & Co.

WASHINGTON
SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN
MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

QUEBEC—C. Robitaille.
MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA
BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynalds.

COLORADO
DENVER—Hext Music Co.

GEORGIA
ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS
CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND
BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS
BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA
ST. PAUL—W. J. Dyer & Bro.

MISSOURI
KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY
PATERSON—James K. O'Dea.

NEW YORK
ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—Blackman Talking Maching Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
J. B. Greenhut Co.

ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA
PHILADELPHIA—Penn Phonograph Co.
H. A. Weymann & Son.
SCRANTON—Ackerman & Co.

RHODE ISLAND
PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

UTAH
SALT LAKE CITY—Consolidated Music Co.

VERMONT
BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

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No. 3



EMORY B. RANDOLPH

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.

THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.

COMPANIA EDISON HISPANO-AMERICANA, FLORIDA 635, BUENOS AIRES.

EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.

COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XIII

MARCH, 1915

Number 3

AN EDISON MESSAGE TO EDISON JOBBERS AND DEALERS

WE desire to express our deep appreciation of the great consideration and courteous patience of our Jobbers and Dealers during the past three months. It has made the task of rebuilding and reconstruction more pleasant to know that we have had the sincere sympathy of our friends in the trade, and to know that they were so willing to cheerfully assume the loss that the shortage of goods has caused them.

The worst of our troubles are now past history. Out of the ashes has arisen the beginning of an Edison factory and organization that will be bigger and better than ever. The fire has taught us a number of things that will be useful in building up a new business. It has made it possible to begin contemplated improvements that otherwise might have been deferred for a considerable time. It will permit the introduction of new systems. We can now inaugurate new policies and do other things, all of which will later greatly benefit the entire trade.

When this issue of THE PHONOGRAPH MONTHLY reaches its readers our office force will be back in the Administration Building and the factory will, with a few exceptions,

be making shipments of all Phonograph products.

Blue Amberol Records have been going out for three weeks. We began shipments of Diamond Disc Records on February 5th. Shipments of \$30 Amberolas began February 15th and of \$60 and \$80 Amberolas on March 1st. We have been shipping \$80 Disc Phonographs for nearly a month. The first lot of \$150 and \$200 Diamond Disc Phonographs went out February 15th. We have \$250 Disc Phonographs in stock and more coming through. Attachments for old style Cylinder machines are coming through rapidly and some are about ready to ship. By March 1st we hope to be ready to supply the principal repair parts for all types of Phonographs.

The daily output of the Blue Amberol Record plant is about what it was before the fire. The Diamond Disc Record plant is in splendid shape and the daily output is steadily increasing. The several plants in which Phonographs are being made are working smoothly, and a large daily production is now only a matter of a short time. The work of repairs on our factory buildings is being vigorously pushed.

THOMAS A. EDISON, INC.



A BIRTHDAY MORNING GROUP AT THE EDISON PLANT

In the center: Mr. Edison; on his right, C. H. Wilson, Vice Pres.; on his left, R. A. Bachman, Vice Pres. and Genl. Manager Edison Storage Battery Co.

MR. EDISON AT 68—HALE, HEARTY AND OPTIMISTIC

TO a friend who tendered him congratulations and intimated that he still had many years ahead of him, Mr. Edison paused to do a little reckoning, and then smilingly said, "Well, I expect I'll last till I'm 85; possibly by that time I'll be pretty useless, but there's no reason why I shouldn't live longer than that. I had a diagnosis of myself made once; got the best diagnostician in New York to make it. When he got through he said all my parts were *young* parts. Ha, ha, I like that 'young parts!'"

In accordance with the established custom "Edison Day" at the factory was generally observed by every employee wearing an Edison button. This year the button assumed a rosette appearance having two ribbon-like extensions bearing the dates "1847-1915." The day was also signalized by the unfurling of the Edison flag. (a flag of special design) from the façade of the Laboratory. Many congratulatory telegrams were received, among them messages from Andrew Carnegie, Josephus A. Daniels, (Secretary of the Navy), C. A. Coffin, Charles M. Schwab, Blythe H. Henderson (Chief of Transportation of Exhibits), Dr. George A. Kunz (of Tiffany & Co.), The National Electric Light Association, The New York Electrical Society, and The Philadelphia Public Ledger. Many of the metropolitan papers published portraits of Mr. Edison and commented at length on the occasion.

Among the happy incidents at the plant were the congratulations of several of the heads of Departments, the taking of a moving picture of the scene, and the interchange of good wishes.

When asked for a word or two about his aims for coming years, Mr. Edison's thoughts promptly turned to his talking pictures, which he demonstrated three years ago and on which he is still working. "I'm going

to make those real," he said, pulling his slouch hat down over his forehead and thrusting his hands deep into his trouser's pockets; "it'll take some work, and we'll have to put up a building just for that, but Bird Center, Iowa, is going to have its opera as well as New York, and it will be mighty near as good as that at the Century Theatre in New York, only the divergence in prices will be tremendous."

"There is still a lot that can be done for human kind. I said a year ago that the greatest achievement of that twelve-month had been the discovery that ammonia could be released by passing hydrogen and nitrogen over hot iron. I suspect that is the greatest recent achievement of science. Before the war the ammonia makers of Germany were driving the coal tar men to the verge of tears, but as long as water and air hold out we are assured of all that's needful to keep the earth as fruitful as it must be with the constant increase in the number of mouths to be fed."

Speaking of making money, he said: "There are lots and lots of men who are interested only in the money they can make. They seem to go on the theory that they will be able to take it with them. You can't beat that game, you know. There are only just so many things that a man can spend his money for. Clothes, and eating—there isn't much beyond that, is there? Unless you have your eating prepared by a French cook you're buying diabetes and Bright's disease. Give me mechanics' grub. I am a great believer in mechanics' grub; there is no Bright's disease in it."

Mr. Edison expressed his faith in a quick return to prosperity. He said he was convinced that what business depression existed today was largely psychological on account of the European war. To a reporter he is quoted as saying: "I think two years will see the end of the war. It is a question of food and supplies. I haven't a doubt the Allies will win out. I do not see how it is possible for the Germans to win, no matter

how brave they are. Everything is against them. But I think Germany will win when she loses. Instead of vesting her governmental authority in four or five men sitting around a green table, she will become a republic or she will adopt the present English system. With her superior training methods she will be on top of us all within fifty years. She will have got rid of her terrible burden of taxation—that is if the Allies don't put in too large a bill, itemized. Her captains of industry will be given freedom to act for the best interests of Germany and themselves individually. When a country gives her captains of industry freedom of action that country will have prosperity."

Mr. Edison also expressed himself much pleased with the progress of reconstruction at the plant and reassured those who mentioned the subject that the future Edison plant would be far better equipped than ever for work and be as nearly fire-proof as ample expenditure and ingenuity could make it.

NEW ARRANGEMENTS OF DEPARTMENTS IN THE RESTORED ADMINISTRATION BUILDING

IN returning to the Administration Building, the various Departments will be somewhat rearranged tending to greater efficiency. Many who have formed the habit of going to a certain floor will feel, at first, a strangeness in their new location, but this will soon wear off.

One change that will be observed as quite radical, is the encasing of both stairways with fire proof walls. This will apply to the front stairs and elevator, as well as to the rear stairway. Heretofore the stairways have not been entirely enclosed. This will now be changed so that it will be necessary to pass through a fire-proof door, after leaving the elevator or the stairs, on any floor, in order to enter the office room.

Another noticeable change will be the absence of all partitions in the division of clerical forces. Heads of Departments, generally, will have separate rooms, but there will be no partitions between Department employees. Each floor will present the appearance therefore of one large room.

Arrangement by Floors.

BASEMENT: Mailing Department, Advertising Mailing Department; Multigraph Department; Transcribing Department; Pay Roll Department; Central Telephone Booth and Switchboard.

FIRST FLOOR: Assistant General Manager's Office (Mr. Leeming); General Superintendent's Office (Mr. Nicolai); Purchasing Department; Order and Service Department; Numbering Machine Department; Production Department; Traffic Department.

SECOND FLOOR: Vice President and General Manager's Office (Mr. Wilson); Second Vice President's Office (Mr. Maxwell); Credit Manager's Office (Mr.

Phillips), Sales Manager's Office (Mr. Ireton); Advertising Manager's Office (Mr. McChesney); Office of Dictating Machine Manager (Mr. Durand); Advertising Department; Sales Department; Dictating Machine Department.

THIRD FLOOR: Secretary and Treasurer's Office (Mr. Berggren); General Auditor's Office (Mr. W. L. Eckert); Foreign Manager's Office (Mr. Stevens); Accounting Department; Auditing Department; Cost Department; Billing Department; Cashier's Department; Foreign Department.

FOURTH FLOOR: General Counsel's Office (Mr. Holden); Legal Department; Executive Committee Room; Demonstration Hall.

Steel and wire glass partitions will be used for enclosing the Committee Room on the fourth floor and private offices of the Department heads on the first, second and third floors.

The entire plumbing, steam heating and electric lighting systems have been thoroughly overhauled in fact rebuilt new. The walls have been nicely tinted in buff and green, and the floors laid with heavy linoleum, so that when the new steel furniture is placed in position the general appearance will be second to no office interior.

BANQUET OF THE EDISON CLUB

THE annual banquet of the Edison Club was held at the Washington Hotel, Newark, on the evening of January 30, with Mr. Edison as the guest of honor. When Mr. Edison entered the banquet hall he received an ovation that would have done credit to a conquering hero returning from the war.

Although Mr. Edison was introduced by Toastmaster Leonard, he did not break his rule of not speaking, but showed his appreciation of their action by his smiles.

One of the most important and impressive features of the banquet, next to the arrival of Mr. Edison, was when Mr. C. H. Wilson, presented Mr. Edison with the first phonograph of the improved model that had been turned out by the plant since the fire. It took fifty-one days to make it, as many important tools, used in the machine's manufacture, had been destroyed.

With the exception of Mr. Wilson's short address, stating briefly the progress that had been made since the fire, speeches were barred and the evening was devoted to entertainment furnished principally by singers whose voices are well known through the phonograph. Among these were Miss Marie Kaiser, Mrs. Charlotte Kirwan, Frederic Martin, Joseph A. Phillips, Fred Van Eps, Edward Meeker and Harvey Hindermeyer. Supplementing their contribution was a corps of cabaret specialties. Several new moving picture films were shown on an improvised screen.



A CONCRETE COLUMN IN COURSE OF RECONSTRUCTION

CONDITIONS FAST BECOMING NORMAL AT THE EDISON FACTORY

REMARKABLE strides have been made during the past four weeks towards normal conditions.

We are not only regaining our manufacturing facilities, but greatly improving them, so that in Departments that are again in normal, or nearly normal shape, the work is going ahead under the most modern and sanitary conditions. There has been no hesitancy to put into these reconstructed Departments all the knowledge gained by past experience. Improvements which might have been made before the fire have become the order of the day, so that we can confidently affirm that we are fast becoming equipped to turn out the most superior workmanship under the very best of manufacturing conditions.

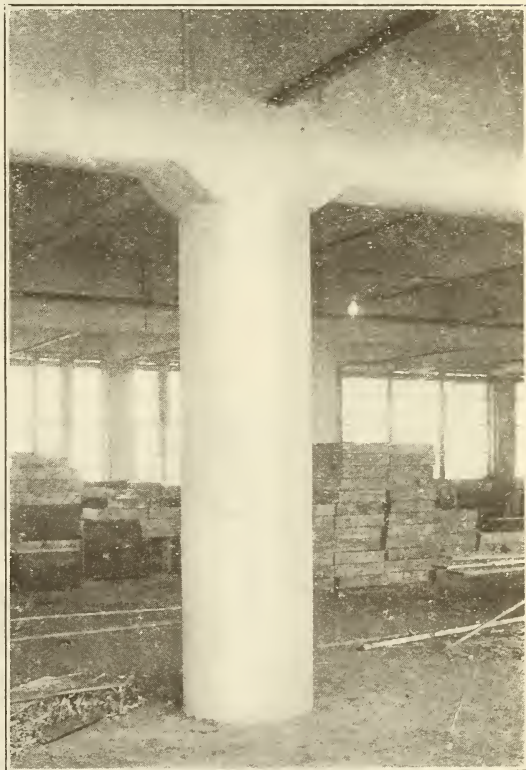
In the reconstruction of the cement piers and girders, we have employed the highest engineering skill, and by reinforcing these piers and girders have greatly strengthened the entire structure of the buildings. An illustration of the process is shown in the two photographs herewith of a column being prepared for reinforcement and the same column completed. Notice also the superior girder overhead. This work is necessarily slow, but is being pushed despite any cold weather

by enclosing the lower floors with canvas and then keeping coke fires burning day and night.

Mr. Edison, with characteristic foresight, determined upon a fire test of the new wire-glass windows and steel frames. An account of this test will be found elsewhere in this issue. This is only one of the many steps taken to insure for the reconstructed buildings as nearly absolute fire-proof construction as possible.

The new steel wire-glass factory windows have been equipped with a self-closing device, so that if accidentally left open, they automatically close in case of a fire. This is accomplished by the insertion of one link in the chain which holds the window open, being constructed of easily soluble material, so that it melts at a low heat and thereby enables the window to swing shut by its own weight.

Building 24 (except the north end) is now entirely remodeled. Here the Blue Amberol and Disc Records are manufactured under vastly improved conditions. All the previous manufacturing experience has been made available by this reconstruction. The sanitary, dust-proof conditions under which the records are now made, are decidedly superior to any in the past. The testing booths where each record is carefully tested before being released, are all supplied by forced fresh

A CONCRETE COLUMN FINISHED WITH GIRDER
ALSO REINFORCED

air from above, insuring the best of conditions for conducting the test in small confined booths. The rooms in which the more delicate processes of manufacture are conducted are as spotlessly white and scrupulously clean as a most modern, sanitary kitchen, or dairy lunch room. Here every possible precaution has been taken to insure dust proof, ideal manufacturing conditions.

In the reconstructed factory buildings all the furniture used will be of steel construction. The chairs, the benches and every accessory will be of metal, or metal covered, insuring the utmost protection against fire. New and approved labor-saving machinery will be used throughout.

In addition to the fire proof, solid cement vault for *disc* records, another similar one, but larger, is now being constructed for Blue Amberols near Building 24. Here will be stored the master and sub-master records used in making Blue Amberols.

Another fire protection recently added is the construction of several metal garages throughout the plant, in each of which a chemical engine, hose, etc., is stored ready for instant use.

In whichever direction one looks at the plant to-day, he will see the most thorough work of reconstruction going ahead and the installation of the most improved manufacturing facilities as well as the latest installation of fire-fighting devices and precautions.

A MEDAL OF HONOR TO BE AWARDED MR. EDISON

The Medal of Honor for Distinguished Public Service, established by the Civic Forum, has been awarded by the National Council to Thomas A. Edison, and will be presented to him at a public meeting in March. The medal was bestowed last year upon Colonel Goethals.

HOW TO SELL EDISON DISC MACHINES TO LODGES, ETC.

As a suggestion to dealers who find difficulty in securing sales among Lodges, etc., especially where a competitor has obtained a prior hearing or demonstration, we give below a letter from an enterprising dealer at Independence, Kansas, The Kors-Meinhardt Jewelry Co.:—

"A few weeks ago a member of the Masonic Lodge Independence, took it upon himself to have a—— dealer (who is also a Mason) to bring up in the Lodge Room, an instrument, of course, with the intention of securing the order to purchase same.

It happened that one of our friends chanced to be present at the meeting, and as they were about to consider the purchase of the machine, he took the floor to ask why they did not first investigate the Edison.

The result was the Lodge order that the other dealers should be advised and invited to place their machines in the lodge for comparison if they wished.

We at once took advantage of the opportunity and placed a \$150 in the room and likewise a merchant put up a——.

After the machines had been tried out by the Blue Lodge, Knight Templars and Eastern Stars, there was a committee appointed to make a decision and purchase a machine.

Included on this committee was the man who first invited our competitor to bring up his—— machine.

This committee of five came to our store and looked over the different instruments and we believe were then convinced that we had the best instrument.

On their next meeting night this committee, in order that they may feel sure they were carrying out the



ONE OF THE NEW TEMPORARY BUILDINGS TO BE USED IN ASSEMBLING MOTORS IN CABINETS, ETC.



SILVERSTONE'S NEW "EDISON HALL" AT ST. LOUIS, MO.

wishes of the majority of the lodge, had a little after-meeting to try the three machines, and according to the suggestion of one member the instruments were placed in the balcony behind curtains first trying the Edison, playing Edison records, which of course everyone agreed was the better.

However the real test was made when they used the attachment and played—records on all machines.

After each test the members were asked which did the best work and every time without any question the decision was for the Edison.

They even tried to fool the Lodge by playing half through a number, stopping the machine for a short time as if changing the record to the other machine but the lodge still called the turn.

Even though we had no one to demonstrate our machine and our competitor was a Mason, helping to conduct the test the lodge voted that the committee be instructed to purchase an Edison.

The next day we sold them a \$250.00 machine and about \$50.00 worth of records.

It was a wonderful victory for the Edison in this City and we are looking for another such demonstration with the other lodges if our competitors have enough nerve left.

We say let no dealer be afraid of fair competition and the Edison will win every time."

SILVERSTONE'S "EDISON HALL"

THE new Concert Chamber of the Silverstone Music Co. of St. Louis, recently constructed and named "Edison Hall," differs in construction from any Concert Hall in this country, devoted exclusively to the exploitation of the Edison Diamond Disc.

The peculiar construction of this hall produces ideal acoustics, due to the fact that the roof and ends are oval shaped, lending an artistic and esthetic appearance to the eye. The color scheme is white enamel and tan with a background of art glass, specially designed in which the word "Edison" shows in an upper pane and the instruments, the Lyre, Violin, and Flutes designed in contrasting colors of art glass representing musical art.

The lighting system employed is of the latest semi-indirect and with the white ceiling, gives a remarkable day effect. The seating capacity is large enough to comfortably seat, in willow chairs, quite a large audience and a ventilating system is employed to add to the comfort of the music lover.

This concert chamber is on the first floor and easy of access, besides five other spacy booths devoted to the demonstration of the Diamond Disc.

DRAW THEM TO YOUR STORE!

HOW to draw people to a dealer's store in order to have them hear the Edison Phonograph has been made the subject of much study by almost every dealer. Advertising in the local newspapers is one way and it has its value. In some instances the entire musical programs are given in these advertisements, and frequently a local or metropolitan artist starred. This is the practice adopted by many of our large department stores having special auditoriums. It is an excellent idea and doubtless works to fine advantage in large cities; but it will hardly do for the average town, because of the expense and the comparatively few who can or will respond.

The need for some more direct appeal has been sorely felt by the average Edison dealer. We are glad to print below for the benefit of all such, two schemes which have been successfully tried out—one by W. D. Wilmot, of Fall River, Mass.; the other by Lewis G. DuVall, of Meadville, Pa. Both plans, so far as we know, are original with these men; at least in the manner of carrying them into effect. That they were well worth while seems to be each dealer's experience, although in one instance the results panned out a little different than expected. No doubt if either dealer had to do the stunt over again he would shape his plans a little differently and in accordance with the experience he has already gained.

Mr. Wilmot decided upon a "slogan" contest in order to draw people to his store, 101 North Main St., Fall River, to hear the Edison diamond disc. His primary object was to obtain "prospects."

For this purpose he offered three prizes of \$50, \$15 and \$10 cash to be awarded respectively to the three persons sending in the best three slogans which could be used for advertising purposes. The judges were to be the Advertising Department of Thomas A. Edison, Inc., Orange, N. J., to which all replies were to be submitted in sealed envelopes. These envelopes were specially prepared $9\frac{1}{2} \times 4\frac{1}{2}$ size. On part of the face of the envelope, the slogan offered in the contest was to be written. On the other part the envelope was ready addressed to "Wilmot's Advertising Contest, 101 North Main St., Fall River, Mass." Only the name of the sender and the address were to be inside and these were written on the flap of the envelope and then it was sealed.

Beside the envelope the applicant was required to furnish on a blank card specially prepared, a register of his or her name, address, etc. Several questions were asked on this blank, such as where the applicant had seen the Wilmot advertisements, what make of machine he used, and how he learned of the contest—all of value in following up such prospect.

Mr. Wilmot published an eight-page paper, *Wilmot's*

Advergraph fully setting forth the contest, the rules, etc. These he sent out or gave away gratuitously. He also advertised extensively in his local papers, the *Globe* and the *Herald*.

In all 267 persons signed up as contestants on the entry blank. Of these 167 were represented by non-owners of the Edison, and 80 were submitted by Edison owners. It is a fact that nearly every non-owner of an Edison testified that he was convinced that the Edison was by far the best musical instrument yet.

A great many good advertising slogans were received. The prizes were awarded for the three successful ones as follows:

THE \$50 PRIZE ADVERGRAPH

was won by Miss Gertrude E. Fiske, a member of the family of Capt. Geo. E. Rowland of the Fall River Line of steamers between New York and Fall River, and the owner of a \$250 Edison disc delivered to her as a Christmas present a year ago, Dec., 1913. Her contribution was:

Was there ever another wonder like Thomas A. Edison?

Each succeeding generation will find in his wonderful creation, the Edison Diamond Disc Phonograph, the same interest and entertainment that excites the admiration of the present.

It is true we are given other phonographs, but they lack the life-like, true tones of the Edison.

There seems to be a charm and mellowness about the Edison Diamond Disc Phonograph found in no other machine.

Mr. Edison is the inventor of the talking machine, and no one has improved on it in his day, or ever will.

MISS EDNA F. WINN GETS THE \$15 PRIZE

"The triumph of reproducing music perfectly has been realized at last in the Edison Diamond Disc Phonograph. The fame of the instrument will lie wholly in its power of perfect reproduction—not in the names of its artists."

Miss Winn is daughter of Mr. Thomas F. Winn, 337 Washington St., in whose home, a \$250 Edison Diamond Disc Phonograph has been giving entertainment since Christmas, 1913.

WILLIAM E. GOFF WINS THE \$10 PRIZE

"The Edison has given me what I have looked for for several years; that is, a phonograph that can give the real music one desires."

Mr. Goff is a U. S. Letter Carrier, and resides at 81 Stafford Road.

Mr. and Mrs. Goff are happy owners of a \$250 Edison Diamond Disc Phonograph which entered their home on Christmas, 1913.

After the contest was over, the envelopes submitted were so cut and arranged as to leave the "advergraph" or slogan on one side, the sender's name on the other, thus giving a permanent file list for reference.

Mr. DuVall's plan was entirely different. His was a contest for *children not over fifteen years of age*. They were required to come to his store and register their names in order to enter the contest. When this was done he gave each of them about ten (10) Invitation Cards, measuring $3\frac{1}{4} \times 5\frac{1}{2}$ inches (postal card size), printed on plain

white cardboard a trifle heavier than a postal card, containing these words:

You are most cordially invited to call at my store and hear the greatest musical instrument in the world, the EDISON DIAMOND DISC PHONOGRAPH. By so doing you will help ——— to win an ——— Outfit. The Edison Diamond Disc is not a Talking Machine, but a real musical instrument—tone is natural and true to life. Come and hear it, then decide for yourself.

Child's Name ——— Address ———

THE PHONOGRAPH STORE

Lewis G. DuVall 187 Mead Avenue

You are under no obligation to buy.

Bring this card with you and present it at the store.

The children were instructed to hand these cards to adults only, and only to such adults as expressed a willingness to go to Mr. DuVall's store. Each child, of course, made clear his or her interest in the contest, so that the adult felt a personal obligation to go in order to favor the child's prospects of winning one of the four prizes offered. These four prizes were to be given to the four boys or girls who had influenced the greatest number of adults to go to the store, and each card (as it will be observed) had the child's name on it, so that when the adult called the card was collected by the store attendant and placed to the child's credit. There was also a time limit set to the contest, which was to be concluded December 15th, having started December 1st.

As to the prizes offered, we prefer to refer any interested dealer to Mr. DuVall. But these are not material, as almost any four or more prizes a dealer saw fit could be selected. These should be put on exhibition in the store, so every child and adult could see them.

The scheme worked finely, so Mr. DuVall reports: "Forty-seven (47) children entered the contest. They gave out about 3,000 cards, coming back again and again for their quota of ten or more cards and viewing with enthusiasm the four prizes; also informing themselves how the contest stood each time they called for more cards. This added zest to the affair, for it put each child "on his metal" and made him urge stronger than ever that the adults he called on would go to the store, so that his score might stand highest."

Mr. DuVall further says, "the contest has been the means of getting more people into my store than any other advertising scheme I have ever used. I kept the name and address of every one that came in, so that I have now a fine list of interested people to work upon. Many of them had never been in my store before, and you may be sure I kept my store in fine trim and had clerks enough to see that all were courteously received and waited upon."

Altogether some 325 people called. The children who did the best in the contest were those who got their parents interested, for their parents spoke a good word to neighbors and this helped immensely to increase that child's list of names.

Mr. DuVall concludes: "I consider the scheme very successful—the best I ever tried, and I have no doubt if it was used in a large city it would bring thousands of people in to hear the Edison Diamond Disc. I am satisfied that it is by far the best plan I have ever used, and I gladly recommend it to all who are looking for some scheme to get people to call and hear the Edison Disc. Once they hear the Edison Disc it's up to the dealer to follow the prospect and land him if at all possible."



YERVANT H. MAXUDIAN
A COLLEGE GRADUATE BECOMES
AN ENTHUSIASTIC AND VERY
SUCCESSFUL EDISON DISC
SALESMAN

YERVANT H. MAXUDIAN is a recent graduate of Cornell University, Ithaca, N. Y. He was born abroad, "if you please," but full of American push, enterprise and the spirit of independence. Mr. Maxudian has already, in the short time he has been representing the Edison disc, made many good sales. In one week he closed several sales for Edison discs of the \$250 and upward types, and has many live prospects in hand for early holiday orders. We became so much interested in this young college graduate's success with the Edison disc that we wrote him for some particulars of how he became an Edison enthusiast and what line of salesmanship he followed to clinch so many prospects. We are pleased to quote his reply:

"Before going into details of my selling methods, how I secure prospects, how I close deals, etc., I wish to state why I went into the work of selling Edisons.

It was in the fall of 1913 when I first heard the Disc at Erie, Pa., and was very much taken with the tone of the phonograph. Soon after that I came to Ithaca to finish my senior year at Cornell. Athletics and other activities did not seem to interest me so very much, as I was too busy thinking what to do with myself after graduation. This, as you know, is quite a problem with a majority of college men who are about to graduate. I particularly wished to secure employment, but above all I wished to do something that would make me my own master. I wished to be free and work independently and succeed quickly. To do this I had to follow those men who had made the most of an opportunity and who started with a good new thing—like the moving picture men, for instance—the men who fully realized what the invention of moving pictures meant and opened the first movies; anyone knows what they are today.

Close to my graduation day I had several "propositions," but I turned them down to be an Edison Diamond Disc Phonograph Dealer. In my judgment this offered the best opportunity to a young ambitious man. Since then I am thoroughly convinced that I did not make a mistake.

To start right—although I am very musical and am an amateur player of one musical instrument—I felt that I should have a little experience in selling instruments, so I worked for a Company dealing in — and Edisons, and secured quite a lot of it. Besides this I began to travel and see what other dealers were doing in certain sections of the state. The thing, however, that was most surprising was the fact that many dealers did not know what they were talking about, particularly a young fellow who demonstrated a 250 Edison placed beside a 200 — was often so mixed up that he contradicted his own statements several times. By the way, he had charge of the phonograph department of this music firm. Even dealers who had been in the business for a good many years recommended to you a certain make "just because." I felt that a little study in the line of sound reproduction, of the different kinds of phonographs in the market, with their good and poor points, is very necessary. There is nothing like really knowing all about them.

Even with all this, not being fully satisfied, I began to gather "data" for my future work—that is I wanted to know something about the field I was going to work in. I secured a large list of names and went from house to house to find out what they had in the line of musical instruments. "Statistics" was my excuse—but the fun I had fully payed for my trouble for many took me for Income Tax Collector. I wanted to know if they had a piano—if any member of the family could play it, other instruments, phonographs, their makes, price, whether they liked music or not. You

can readily see what a collection of information could afford a dealer to send the right kind of letter to the right party. I found out that most of the pianos were idle, and that in quite a large percent. of cases, no member of the family could use them. In one house I was told that they had all the music they wanted; they said they had a piano, but I found out that no one could play on it. How much better off they would have been if they had bought a phonograph instead of the piano.

If there is something difficult to write about it is selling methods. There are as many selling methods as there are customers. You have to meet them individually, sympathize with them, listen to what they have to say very courteously, and help them to the way you want them to think about the goods you are selling. In other words, help them to see, even to hear.

A little speech on a record before you play it, with remarks about certain instruments being clearly reproduced, will make the greater impression on the mind of the listener. When I play an operatic selection, quite often I briefly give a description of it, and ask, after it is played, if it does not convey a certain state of mind. It never pays to make statements you cannot prove. Every statement I make I prove to the satisfaction of the prospective buyer. I have quite often placed a phonograph at the house of a friend and asked him to ask his friends to hear, then gather the names of the ones interested in it. They quite often express their desire of buying one some day at their friends house more than at your store.

Sending phonograph on approval to people interested in them is a very good method. For the psychological effect of a Phonograph at the home of your prospective buyer that they have lost that much from life without it, when they gather around it and listen, is something like this. To think that such a wonderful thing is in existence, and that it is within the reach of them. What are a couple of hundred dollars compared with the pleasure derived from such an instrument? Every one loves music, and no home should be without a phonograph.

To close the sale of a phonograph sent on approval, it is necessary to keep the interest of the people by finding out what kind of records they like and taking back the ones that are not particularly liked. You can be assured that the person that has your machine on approval will go and hear the other makes. Evidently your competitor will load him with information about the machine he has in his home. Quite as often this gentleman or lady, feeling under obligation to you for sending your machine up, will say nothing about it. It is well to tell her all about possible arguments, weak points, prove them groundless before your prospective buyer tells you he would rather wait awhile before buying a phonograph. Do not loose track of your customers, one Edison will sell others, your customers are your best outside salesmen.



SPECIALLY CONSTRUCTED CHIMNEY FOR TESTING TWO KINDS OF WIRE-GLASS WINDOWS WITH STEEL FRAMES AND SASH

A FIRE TEST OF STEEL FRAMES AND WIRE-GLASS AT THE EDISON WORKS

CHARACTERISTIC of Mr. Edison to put to the test any improvement contemplated or even decided upon, a severe fire test was made of two different manufacturers' steel sash and wire-glass. A chimney of brick 4x10 feet and 15 feet high was specially constructed. This is shown in the photograph above. On either side was inserted a specimen of steel sash and wire-glass, furnished by two different manufacturers. Inside the chimney was placed much inflammable material calculated to create a fierce heat. Some old Blue Amberol records, some discarded celluloid photoplay films, and considerable gasoline was fed to the flames after they got started. The result was a roaring hot fire that heated the sash and the glass to a high degree. While thus heated a stream of cold water was poured onto the glass. The glass, of course, cracked and the frames hissed with steam. After the fire was over the effects were carefully noted. One style of wire-glass stood the test better than the other, and effectually demonstrated that the fire could not break through it although the glass itself was badly cracked. The wire mesh embedded in it kept it intact

and prevented the flames from bursting through. This is the style of window that has been placed in Building 24 (now in use) and the kind for which contracts have been given for other concrete factory buildings needing new sash and glass. It was a pretty clear demonstration that when the buildings are thus equipped they will be fire-proof. Mr. Edison, who witnessed the test, felt convinced of the value of this new fire protection.

MORE DISC ADVERGRAPHS

1. "Leads all in full sweet tone."
2. "They have a tone that's all their own."
3. "Always unequalled, all ways."
4. "First, last, and always best, all ways."
5. "Great pleasure in small space."
6. "An Edison bought means music taught."
7. "Charms the home circle."
8. "Outdistances all followers."
9. "Edison's discs discover sweet music."
10. "Buy an Edison for a song."
11. "Natural tone perfectly reproduced."
12. "Pleasing music makes pleasant company."
13. "High Class music for all classes."
14. "They speak for themselves."

NOTED EDISON SINGERS ACCOMPANY THEIR OWN VOICES ON EDISON DIAMOND DISC RECORDS

A CONCERT of more than usual significance to lovers of music, particularly to those who have heard *about* the new Edison disc, but have not found it convenient to hear it in person, was given, complementarily, at "The Edison Shop," Fifth Avenue and 40th St., New York, on Wednesday, February 17th, from 10.30 A. M. till 4.30 P. M., by the Phonograph Corporation of Manhattan.

The affair had been widely and effectively advertised in several metropolitan morning papers, announcing in particular that "Christine Miller will sing" together with Elizabeth Spencer, Donald Chalmers and John Young. The object of the concert was clearly stated, i. e., to demonstrate the quality of the Edison disc recording by the singers themselves. Miss Miller was scheduled to sing between 2.30 and 4.30 P. M.

The throng that came in response to such an unusual invitation was far beyond the capacity of "The Edison Shop" to accommodate. Hundreds were turned away unable to gain even standing room. A waiting throng of several hundred on the ground floor were entertained by the playing of the Edison Disc in the Concert Chamber in the rear, until the throng on the fourth floor, listening to the recital, could be dismissed and another audience admitted. Meanwhile it was found desirable to bring the singers down to the main floor to temporarily entertain the standing crowd. When the fourth floor had been vacated, another audience soon filled the place and waited patiently for the singers to return again. A number of such recitals were held, and yet there were hundreds unable to be accommodated.

A very creditable feature of the affair was the entire absence of any commercialism. In introducing the speakers and records, only this brief bare statement was made; that the Disc record would first be played; then the artist would sing it alone; then both singer and disc would be heard together. Not a word in praise of either singer or disc was spoken so that the recital took the nature of a very delightful musicale. That it was a fashionable audience intent on hearing good music was clearly evident. It took no experienced eye to detect among the throng several professional music lovers who, besides lending a very critical ear, were enthusiastically delighted with the disc and its artistic tone. The expression of approval on their faces and in their manner, indicated that they fully enjoyed the test and intently looked for musical effects that were duly forthcoming as the records continued to play.

Christine Miller chose "Good Bye Sweet Day." It was a song just suited to occasion and to the temper of the audience, for sun and sky and air could not have combined to produce a more charming afternoon. And, as the record played, one could see beyond the

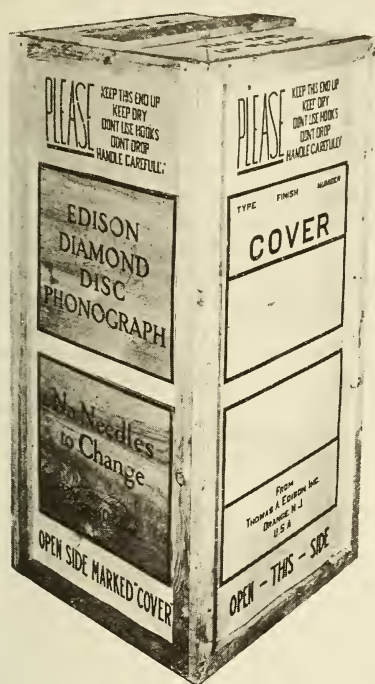
open windows, behind the rostrum, the sunset effects on many a building, while the fleecy clouds went sailing by, in a deep azure sky. But when Miss Miller took the song into her own bosom and then sang with an earnestness and feeling so characteristic of all her artistic work, the audience was spell-bound. Then she sang *with* the record, and leaning toward the instrument, as if toward some child of song, she gleefully sang it again catching up the aria here and there showing a remarkable familiarity with the spirit as well as the notes of her song. Finally as if to add a farewell good-bye touch to the beautiful effect, the chorus came in, composed of Elizabeth Spencer, Donald Chalmers and John Young. The applause which followed was ample testimony that the selection had been thoroughly appreciated.

Next was a selection by Elizabeth Spencer entitled "Long, Long Ago." It, too, like Miss Miller's song, was sentimentally reminiscent, and she entered into the spirit of it with genuine enthusiasm and feeling. When she accompanied the record it was difficult to tell at times which was singing, Mrs. Spencer or the record, for she caught up the air here and there and so beautifully did her voice blend with the record that one could hardly detect when she had ceased to accompany it. One could not help, too, being impressed by the fact that both record and voice were lovers in every sense of the word, fully in tune, fully in unison, and delightfully one in vocalization and enunciation. If Mrs. Spencer had had a protegee she was proud to introduce, she could not have had a more sympathetic manner toward such a debutant than she seemed to display toward her Edison disc record. We like to emphasize this fact, for the occasion seemed to demonstrate more than a tonal perfection—it indicated that the record had caught the spirit of the singer and reflected every quality of her voice, only the personality being excepted.

Donald Chalmers chose his anvil song which he sung with all the iron vigor of a blacksmith, lusty, strong and confident. He was, as usual, in a jovial spirit, and when he accompanied the record, seemed to be as sure of its tone as he was of his own voice. It was a new test for the Disc in that each tone had to be clearly and forcibly enunciated and sustained without a break or a scratch—a result that was much appreciated by the audience and roundly applauded. A better record could not have been chosen for both singer and disc.

John Young selected "Her Sweet Smile Haunts Me Still" and delighted every one by his sympathetic voice and clear, even, well-sustained tones. He caught up the air, when singing with the disc, at several points, finally ending with the disc on a very high note which he took with storm and enthusiasm that brought forth a round of applause even before he had finished.

Altogether the affair was a most pronounced success, admirably conducted and fully accomplishing the end in view, i. e.—to demonstrate the quality of Edison disc-recording by the singers' own voices.



AN IDEAL EDISON SHIPPING CASE

HEREWITH we show two sides of our new shipping case, made out of re-inforced veneer, and embellished on all four sides with appropriate signs. This veneer is printed on a special printing press, before being made into a case. We feel quite confident this new case will meet with universal approval. It is strong, it is light, it is good looking and, best of all, it is quite water proof. It proved its value in the recent fire of Pardee-Ellenberger, Boston, where, notwithstanding the deluge of water from the fire hose, many of the Edison cabinets in their cases were only slightly hurt.

It will not be necessary to break up the case in order to remove the Edison instrument. One side is plainly marked "cover" and can be readily removed. Every dealer will consult his own interests to preserve these shipping cases, even if he can deliver the instrument to a local address without them. He will need them sometime unexpectedly and a case not now in use should be regarded as "stock in trade." Keep your reserve stock in these cases. Keep the cases as perfect as possible, by careful handling.

Not all instruments will be shipped in these cases, as we still have many cabinets all boxed in the former shipping case style. But these new cases will come now into general use as additional cases are needed—only another evidence of Edison care to provide the best that can be had!

BE PARTICULAR IN ORDERING MAIN SPRINGS

The following complete list of main springs in use June 1, 1914, is given for the convenience of the trade, so as to facilitate the filling of orders. For instance, it is not enough to say, "Send me main spring for Amberola X." There are three different springs for Amberola X, as will be seen by reference to the list below. Be explicit and say *which* particular one you wish. So with all the rest of the list. This care in ordering will greatly facilitate shipping, for if you order correctly the *first time* we can ship at once and you will get the spring needed. Otherwise correspondence will ensue and time will be lost.

Part No.		Long Ft.	Wide In.	Thick	Hole
1062	Gem B-C	11	5/8	.020	3/8
941	Gem D	10	5/8	.021	3/8
1417	Fireside A-B	10	7/8	.030	7/8
1417	Standard A	10	7/8	.030	7/8
1573	Standard B-C-D-E-F-G	11	1	.032	7/8
1573	Home A	11	1	.032	7/8
2065	Home B-C-D-E-F	13 1/2	1 1/8	.030	7/8
2762	Triumph A-B-C-D-E	14	2	.022	7/8
9169	Triumph F-G	13 1/2	1 1/8	.030	5/8
2762	Idelia B-C-D-E-F	14	2	.022	7/8
10704	Amberola A	16	2	.024	7/8
9169	Amberola B-1, B-111	13 1/2	1 1/8	.030	5/8
2065	Amberola IV	13 1/2	1 1/8	.030	7/8
2065	Amberola V	13 1/2	1 1/8	.030	7/8
23214	Amberola VI	15	1	.025	7/8
1573	Amberola B-VI	11	1	.032	7/8
1573	Amberola VIII	11	1	.032	7/8
22511	Amberola X (with small frame)	10	1 1/8	.021	3/8
22587	Amberola X (with large frame)	12	7/8	.021	3/8
1573	Amberola D-X	11	1	.032	7/8
13259	Disc A-60	21	1 1/8	.031	7/8
13259	Disc B-60	21	1 1/8	.031	7/8
13389	Disc C-60	20	1 1/8	.038	7/8
13259	Disc A-80	21	1 1/8	.031	7/8
13389	Disc B-80	20	1 1/8	.038	7/8
14085	Disc A-150-200-250	18	1 1/8	.035	7/8
9169	Bus. S. M.	13 1/2	1 1/8	.030	5/8
9169	Opera or Concert	13 1/2	1 1/8	.030	5/8
4112(2762)	Concert (old style)	14	2	.022	7/8
22618	Amberola D-X	12	1	.025	7/8
14776	Disc 200-150	21	1 1/8	(.027) (.028)	7/8

EDISON TONE MODULATOR AND EDISON FILING EQUIPMENT

AS is quite generally understood by the trade the Edison Tone Modulator is a device for modifying, at one's pleasure, the volume of sound. It is very simple, of few parts, and easily applied to models A150, A200, A250 and upwards. All these styles of Disc machines leaving the factory since August 31st are equipped with both the Tone Modulator and the Filing Equipment described below. But dealers who wish to attach the device to any of these models in their stock may obtain them at the price quoted below. It is important to state for what particular model you desire the Tone Modulator, since we make them in three slightly different dimensions to fit the respective machines.

The Filing Equipment, consists of fifty dividing cards for each drawer, numbered consecutively from 1 to 50—the odd numbers on the left and the even numbers on the right. A ruled silicate board index card is provided

for the front of the drawer. The lines on this index card are numbered from 1 to 50, on which may be written a list of the selections filed and the numbers under which they are filed. Pencilled entries on the silicate index card can be erased when desired.

If additional Tone Modulators or Filing Equipments are required they will be furnished at the following net prices:

Tone Modulators, Dealer, \$1.50; List, \$2.00.

Filing Equipment (per drawer), Dealer, \$1.00; List, \$1.50.

EDISON DISC JOBBERS' ANNUAL MEETING

THE first annual meeting of the Edison Disc Jobbers' Association was held Monday, February 8th, at Knickerbocker Hotel, New York, and was characterized by the greatest enthusiasm. The members all expressed themselves well pleased with the year's results and an atmosphere of the greatest optimism prevailed.

Of the forty members there were only two absent, one of these being located in Texas, and the other in Vancouver, Canada. The members attending came from all parts of the country, including the Pacific Coast and also Canada. The fact that many were obliged to travel many hundreds of miles to attend the meetings was a clear indication of the interest taken.

At the meeting Feb. 8 there was an informal address by H. H. Blish, of Des Moines, Ia., the retiring President. The following officers for the coming year were elected: President, W. O. Pardee, of Pardee-Ellenberger Co., New Haven, Conn.; vice-president, B. W. Smith, of the Phonograph Co., Cleveland, O.; Secretary, H. G. Stanton, of the R. S. Williams Co., Toronto, Canada; Treasurer, L. H. Lucker, of Minneapolis, Minn. In addition to these officers, the Advisory Board for the coming year includes C. E. Goodwin, of the Phonograph Co., Chicago, Mr. Haynes, of the Haynes Music Co., Richmond, Va., and H. H. Blish, of Des Moines, Ia., who were elected at the meeting.

On Tuesday evening the members of the Association were entertained at dinner at Sherry's, and following the dinner they were the guests of the Edison Company at the theatre.

A resolution of congratulations to Mr. Edison was passed and a magnificent bouquet of American Beauty roses were presented to him Wednesday, the 11th of February, on the occasion of his birthday anniversary.

The members were greatly pleased to note the progress which has been made in getting the plant into working order again after the fire. They were well satisfied with the manner in which the departments have been reorganized.

The Furbish-Davis Piano Company, 294 Boylston Street, Boston, Mass., are recent converts to the Edison Diamond Disc. They have installed an attractive department for the sale of this line.

WELL PLEASED WITH THE EDISON DISC A-80

"I am pleased to say that A-80 has given me perfect satisfaction. I was afraid when I got it, that the belt drive would not give an entirely uniform speed, but there has not been the slightest trouble from this source, and I have used it every day, and several hours at a time on many days.

"It has been my lot to run the higher priced models for the local agent here, many times, and while I would not say that they are not worth the additional cost, yet I can honestly and stoutly maintain, that the A-80 is abundantly able to give satisfaction to the most erratic musical temperament, and that one who feels that \$80 is all he can afford to pay is losing a great deal every day that he puts off purchasing this model in the hope of sometimes getting a better one.

—E. A. Patrick, Aberdeen, S. D."

LIST OF FIFTY DISC CATALOG SELECTIONS

In addition to the Supplements we have begun manufacturing some of the catalog numbers. The list of fifty (50) of the best sellers, appended, will be the first of these to appear. Further lists will be announced at frequent intervals until a supply of the entire catalog entries is in stock.

\$1.00 Records					
50060	50074	50128	50145	50161	50175
50178	50181	50182	50183	50184	50188
50190	50192	50193	50195		
\$1.50 Records					
80010	80061	80064	80074	80084	80091
80098	80100	80104	80125	80127	80128
80131	80141	80150	80172		
\$2.00 Records					
82043	82047	82060	82063	82077	82078
\$2.50 Records					
82511	82516	82517	82519	82526	82527
82528					
\$3.00 Records					
83002	83003	83007	83012	83019	

THE EDISON WINS AGAIN IN COMPETITION

"WE have just succeeded in closing one of the 'nicest little' sales that have been put through in this vicinity for some time. For the past two weeks, I have been in direct competition with the new electric — in the Entre Nous Club, one of the oldest Clubs in this vicinity, and a club which draws its membership from every walk of life. On last Thursday evening a meeting was held to determine which instrument would be purchased, the \$250.00 Edison, or the \$250.00 —. The votes stood 46 for the Edison, three for the —. How is that?"

Harrison-Wescott Pharmacy, Richmond, Ind.

BLUE AMBEROLS FOR MARCH

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

2536	My Lady of the Telephone—Dancing Around, <i>Gilbert</i>	Joseph A. Phillips and Chorus
2537	Panama Exposition March, <i>Frosini</i> (Accordion)	J. P. Frosini
2538	Operatic Rag, <i>Lenzberg</i>	Bodero's Band
2539	Out to Old Aunt Mary's, <i>Riley</i> (Recitation)	Harry E. Humphrey
2540	Teenie, Eenie, Weenie—Suzi, <i>Lincke</i>	Helen Clark and Joseph A. Phillips
2541	Loreley Paraphrase, <i>Nesvadba</i>	Orchestra
2542	My Melancholy Baby, <i>Burnet</i>	Walter Van Brunt
2543	Benediction of the Poignards—Huguenots, <i>Meyerbeer</i>	Band
2544	Way Down on Tampa Bay, <i>Van Alstyne</i>	Owen J. McCormack
2545	Cecile—Waltz Hesitation, <i>McKee</i> , (For Dancing)	Band
2546	(a) Ah! 'Tis a Dream, <i>Lassen</i> ; (b) I Dream of a Garden of Sunshine, <i>Löhr</i>	Thomas Chalmers
2547	When You Wore a Tulip, and I Wore a Big Red Rose, <i>Wenrich</i>	Walter Van Brunt and Chorus
2548	Good-Bye Girls, I'm Through—Chin-Chin, <i>Caryll</i>	Owen J. McCormack and Chorus of Girls
2549	Paprika—Lu Lu Fado, <i>Nelms</i> (For Dancing)	Band
2550	It's Too Late Now, <i>Von Tilzer</i>	Collins and Harlan
2551	Let Bygones be Bygones, <i>Grant</i>	Helen Clark and Vernon Archibald
2552	Castle Valse Classique, (For Dancing)	Jaudas' Society Orchestra
2553	A Little Bit of Heaven—The Heart of Paddy Whack, <i>Ball</i>	Frank X. Doyle
2554	My Orchard is Short of a Peach Like You, <i>Von Tilzer</i>	Collins and Harlan
2555	Tip Top Tipperary Mary, <i>Carroll</i>	Joseph A. Phillips and Chorus
2556	The Little Ford Rambled Right Along, <i>Gay</i>	Billy Murray
2557	There's a Bungalow in Dixieland, <i>Freeman</i>	Morton Harvey and Chorus
2558	Let Us Have Piece, <i>Ball</i>	Philip H. Wolfgram
2559	The Carnival, One-Step, <i>Pollock</i>	Jaudas' Society Orchestra
2560	The Sorrows of Death—Hymn of Praise, <i>Mendelssohn</i>	William H. Pagdin

SECOND LIST OF BLUE AMBEROLS

As already announced it is our purpose to issue as expeditiously as possible successive lists of Blue Amberol Records until those listed in the catalog are fully covered and available on order. The second list is appended. (Numbers are those used in catalog.)

1503	1747	1857	1959	2090	2334	1638	1832	1945	2042	2306	2450
1506	1748	1861	1960	2091	2342	1642	1837	1946	2046	2308	2452
1508	1752	1864	1964	2101	2346	1648	1844	1947	2058	2309	2453
1514	1755	1866	1966	2103	2351	1651	1845	1948	2063	2315	2455
1518	1758	1875	1969	2107	2361	1652	1848	1955	2073	2325	2457
1519	1760	1876	1971	2108	2369	1711	1854	1956	2074	2326	2458
1522	1765	1878	1972	2111	2370	1714	1855				
1523	1767	1879	1975	2125	2379	2463	A Little More	Pepper, One-Step, for dancing			
1533	1768	1882	1979	2127	2380						
1539	1770	1885	1980	2167	2385						
1542	1771	1886	1984	2185	2394	2466	Joselyn—Lullaby				
1544	1774	1887	1985	2192	2395	2469	Die Wacht am Rhein and Deutschland über Alles				
1545	1778	1888	1986	2195	2399	2476	Birthday of a King—Christmas Song				
1560	1786	1895	1990	2203	2406						
1562	1787	1899	1991	2219	2419	2479	Do the Funny Fox Trot, for dancing				
1563	1790	1902	1992	2222	2420						
1578	1793	1907	2002	2239	2425	2482	Hark! the Herald Angels Sing				
1583	1809	1909	2004	2263	2427						
1584	1811	1912	2007	2267	2433	2486	Rule Britannia				
1589	1812	1913	2009	2278	2436	2491	When the Green Leaves Turn to Gold				
1600	1817	1925	2011	2279	2437						
1601	1818	1932	2013	2293	2440	2492	Lu Lu-Fado, for dancing				
1606	1819	1939	2022	2301	2445						
1615	1822	1943	2025	2302	2447	2497	When the Roses Bloom				
1633	1829	1944	2030	2303	2448						
						2499	Ev'ry Valley Shall be Exalted—Messiah				
						2500	Leave Me to Languish—Rinaldo				

Adelaide Fisher

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA
LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO
DENVER—Denver Dry Goods Co.

CONNECTICUT
NEW HAVEN—Pardee-Ellenberger Co.

DISTRICT OF COLUMBIA
WASHINGTON—McKee Co., Inc.

ILLINOIS
CHICAGO—The Phonograph Co.

INDIANA
INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA
DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

MAINE
BANGOR—Chandler & Co.

MARYLAND
BALTIMORE—McKee Co., Inc.

MASSACHUSETTS
BOSTON—Pardee-Ellenberger Co.

MICHIGAN
DETROIT—American Phonograph Co.

MINNESOTA
MINNEAPOLIS—Laurence H. Lucker.

MISSOURI
KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA
HELENA—Montana Phonograph Co.

NEBRASKA
OMAHA—Shultz Bros.

NEW JERSEY
HOBOKEN—Eclipse Phonograph Co.

NEW YORK
ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO
CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON
PORTLAND—Graves Music Co.

PENNSYLVANIA
PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS
DALLAS—Southern Talking Machine Co.
EL PASO—El Paso Phonograph Co., Inc.
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH
OGDEN—Proudfit Sporting Goods Co.

VIRGINIA
RICHMOND—C. B. Haynes & Co.

WASHINGTON
SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN
MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

QUEBEC—C. Robitaille.
MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA
BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynalds.

COLORADO
DENVER—Hext Music Co.

GEORGIA
ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS
CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND
BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS
BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA
ST. PAUL—W. J. Dyer & Bro.

MISSOURI
KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY
PATERSON—James K. O'Dea.

NEW YORK
ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
J. B. Greenhut Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA
PHILADELPHIA—H. A. Weymann & Son.
SCRANTON—Ackerman & Co.

RHODE ISLAND
PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

UTAH
SALT LAKE CITY—Consolidated Music Co.

VERMONT
BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

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No. 4



CHRISTINE MILLER, Contralto
See Page 8

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 164 WARDOUR ST., LONDON, W. ENGLAND
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, FLORIDA 635, BUENOS AIRES
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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS

Volume XIII

APRIL, 1915

Number 4

THE EDISON FRANCHISE AS A BUSINESS PLATFORM

IT is of much concern to a man with whom he ties up in a business undertaking. He may feel ever so lusty and confident in himself, or in association with those he has long known and esteemed, but the uncertain element is the market. Will his products find a market sufficiently appreciative before his bank balance is exhausted?

When a man takes up the Edison franchise this market uncertainty is practically eliminated; the market already exists and is reasonably assured to the dealer who will put into the balance his own enterprise, enthusiasm and personality. The company stakes its very life on the proposition and offers to take him into partnership, assuming the larger risk and only asking of him co-operation, integrity and push.

But there is another value to the Edison franchise that is its longest asset; that gives a guarantee to the active dealer that the business he has embarked upon will not dry rot under his feet, and eventually leave him with a store without sufficient patronage—that is Edison Cumulative Superiority.

Mr. Edison himself exemplifies the idea that "good enough" has no permanent place in his make-up. A thing to him is "good enough" only so long as it must be tolerated, and no longer; then it must be superseded, and Edison superiority today means Edison superiority tomorrow, next year and thereafter, because Edison products are the offspring of a mind ever intent on

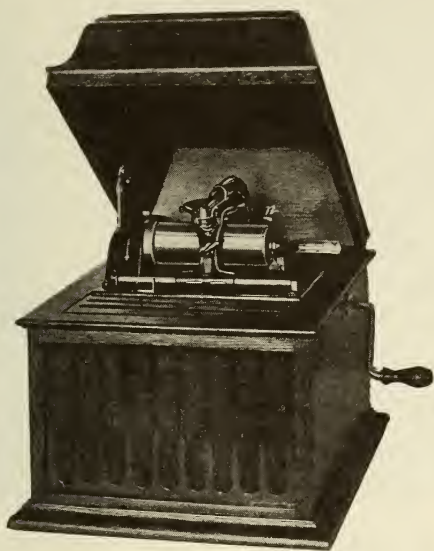
advancement; it's a cumulative superiority—the retention of the tested, the adoption of the desirable new features in any product.

To be associated with such a company is to be allied with a man whose ideas are always a little in advance of the times, and therefore leading competition—not side-tracked by it. It is the best kind of a guarantee that your store will hold its prestige because its goods are Edison goods bearing the latest improvements of a wonderfully alert and clever inventor.

The history of the Edison Phonograph has been one of constant improvement. Mr. Edison invented the first phonograph ever made; he invented the first disc phonograph; he improved upon the wax cylinder record; he perfected the disc after thirty-five years' experiment; he has invented the diamond disc reproducer. He announces that the phonograph can be made the finest musical instrument in the world, and intends to make it such! And he has the laboratory and the experienced talent in and around him to accomplish this end. Is not all this a valuable asset in an Edison Franchise?

Cheer up, Mr. Dealer! The selling end at times may be hard and tedious, but you have a strong Company back of you, an increasingly valuable franchise, and a public that has never yet been disappointed in Mr. Edison's genius and which today is realizing more than ever the superiority of the Edison Phonograph.

THE NEW CYLINDER MODEL AMBEROLA 30



Price \$30

THIS new instrument embodies certain points of distinct operating and selling advantage, among them the following:

- (1) Marked advance in tonal quality.
- (2) Longer playing time.
- (3) Simplified mechanism, somewhat similar to that of the Amberola V, which has given such general satisfaction.
- (4) Decreased number of parts. The advantage of this will be more obvious with the announcement that this mechanism is to be standard for the Diamond Amberola line.
- (5) Gear Drive—helical gears—insuring smooth, quiet operation.
- (6) Accessibility of parts for repair. Governor is above top plate instead of below as on previous models.
- (7) Automatic cabinet stay arm; one-piece winding crank; one-piece and movable horn.
- (8) Improved cabinet. The new cabinet, which will be furnished in Golden Oak finish, is more symmetrical and attractive in outline than its predecessor and the silk covered grill adds to its more pleasing effect.

This new Amberola 30 is the smallest of our cylinder models, the case measuring 12x14 inches square, and 12½ inches high. Finished in oak it presents a compact, chaste appearance and is the instrument which will prove a great favorite for all outdoor, or summer uses, in camps, in cottages, or yachts and in lawn use. It will also be the instrument that will prove popular with those whose space is limited to small apartments or who wish to expend a moderate price for a thoroughly dependable phonograph of the cylinder type.

Foremost among its unique features is the suspended, swinging horn—a device so simple and desirable that it is strange it was not adopted long ago. The value of this feature is that the horn is practically one piece without a joint save where the reproducer connects to it. It insures a tighter,

more sound-proof connection, at the same time obviating mechanical joints found necessary where the horn is stationary. There is now but one joint between diaphragm and the mouth of the horn—the one connecting reproducer and horn; and this joint is so close fitting and has such a very small movement as the record plays, that it affords practically an uninterrupted passage of the sound from the cradle where it is born—the reproducer—to the amplifying horn where it is projected into space.

We have always contended that the more breaks or loose joints in a horn, or the more angles to be turned, the less resonance was left in the tone when finally ejected from the mouth of the horn. In this new model we have reduced these joints to just one, the Reproducer itself, and have so constructed the horn that it gradually tapers larger and larger from the very moment the sound leaves the reproducer—two highly important features. As the record plays the horn automatically rocks so as to permit the tone arm to travel the distance of the Blue Amberol record. In making the connection of Reproducer and horn this Model has adopted a very direct method, keeping the connection horizontal and avoiding any angle save that of the curve in the amplifying horn itself. This enables us to fulfill an important acoustical condition, and enables the sound to be projected direct from the diaphragm out through the horn into the open. The result is clearly apparent in the quality of the tone—it is brilliant, clear, non-metallic, and absolutely without a suggestion of rattle, so often caused by poor joints.

Another decided improvement is the permanent position of the Reproducer. Heretofore when a new Record was played, it became necessary to raise the Reproducer off its guide and thus detach it from the thread arm. In the new Model the Reproducer arm rests and glides upon two supports, and is propelled by a third arm or feed bar, corresponding to the former feed bar, only smaller and located directly *under* the record. A very simple device in lever form is used to raise the diamond point when a new record is being inserted. With these devices the playing of the record is steadier, truer and always uniform in operation. A speed indicator, when once set, regulates the time to a nicety. This is a simple thumb-screw conveniently placed. There is an arrangement that automatically releases or disengages the tone arm when a record is finished and thus insures the life of the record and the diamond point.

No belt is employed in this Model, it being a direct-drive movement. There is a tension spring hidden in the mandrel that removes all liability of rattle as the record plays. The operation of this tension spring is automatic, and exceedingly sensitive, so that all unevenness due either to operation of the gears or the surface of the record is entirely eliminated.

The Amberola 30 employs a Diamond "C" Reproducer—a new model which will probably be made standard for all Amberola types.

Our stock of Amberola X of all models is entirely depleted and we shall not again manufacture that type, which has been supplanted by the new Amberola 30.

The Summer season is at hand. Here is the model that must prove a tremendous hit. Everybody will want one the moment he sees it.

SALES-PROMOTING SUGGESTIONS

It pays to be enterprising in pushing the Edison line; in fact you can't afford *not* to be enterprising. New plans, new ideas, hopeful suggestions *must* be the constant endeavor, if one is to keep in the public eye. What others have done, you can do, perhaps even better—or better adapted to your needs. The important point is to be optimistic, hopeful and willing to try out whatever seems to hold forth the promise of good advertising value. We mention a few ideas here, gathered from several sources. They are arrows for your quiver, but it's up to you to use them in a way that will promise sales. We shall be glad to have you send us suggestions along these lines.

I. Promoting Sales Through Children's Interest.

Last month under the heading "Draw Them to Your Store," we gave the experience of two Edison dealers in getting people to come to the store. Did you read this? Mr. Lewis G. Du Vall, of Meadville, Pa., outlined his plan in which he utilized children's interest to draw adults to his store. Mr. Du Vall said it was the best scheme ever devised to effect such a result. He was enthusiastic over its results. Right here is a suggestion for you. Study the plan, then see if you, too, can't utilize it. Children can interest adults when all other means may fail. See March issue, page 8.

II. A Simple and Novel Window Attraction.

One of the most effective, yet simple, advertising novelties for window display is that of using a magnifying glass to show the reverse side of an Edison Reproducer containing the diamond. The idea is to magnify the diamond. Turn the Reproducer bottom side up, neatly rest it upon a support of black velvet, such as jewelers use in their display cases. A gold plated reproducer will show up best, but any Edison Reproducer will do. Then have held over it by some device a large "reading glass" three or five inches in diameter, placed at the proper distance from the reproducer. Most any jeweler will supply such a glass, possibly he will loan it. A better window attraction can not be devised. It advertises effectively the Edison Diamond Reproducer.

III. Easter Day Announcements.

April 4th will be Easter Day—an occasion when you can profitably call attention to the Edison. A special window display with some potted plants or flowers will emphasize the fact that you are in line with the sentiments of the occasion. A list of disc and cylinder selections suitable for Easter morning will attract favorable attention.

IV. "All Trails Lead to Home." A Spring Window Idea.

April, May and June—how these months suggest the country! A stroll through woodland and dell seems to be everybody's ideal. We all long to get out among the blossoms, the buds and the leaves and enjoy a breath of real Spring. Utilize this idea

in your Edison advertising. Get into the woods yourself early, gather some of the budding life; then make up a novel window display with the material gathered. A rude cabin can be easily constructed in one corner of the window. Some Spring twigs scattered here and there, and several "trails" leading to the cabin, in the doorway of which place an Edison. Two or three canary bird-cages will further heighten the effect. Placard the scene:

"ALL TRAILS LEAD TO HOME"—THE HOME WHERE THE EDISON IS ENJOYED. IS YOURS SUCH A HOME?

An open window or door allowing the music of the Edison to be heard on the street would be a still more helpful feature. Select some appropriate Edison selections—some bird songs, etc. What are some of them? Play these. The whole window display need not be expensive. Most of the material can be obtained at little or no expense. Why not try it?

V. His Tenants Always Rented His Houses.

House-hunting is in the air these days, yet every one dreads the ordeal. One landlord had treated his tenants so well that they seldom moved, but when they did have to go to another city, he found no trouble in renting his houses. All he had to do was to bring prospective and departing tenant together. Incidentally the landlord got a fine send-off, the house a fine "airing," and the renting was done. Here's a suggestion for every Edison dealer. Treat your customers so finely that when you want to sell another Edison all you have to do is to refer to a long list of well-satisfied patrons. We hope to tell you explicitly some time how to do this effectively; meanwhile play the part of the shrewd landlord and take good care of every customer, even anticipating his needs. It pays!

VI. Friendship in the Edison Line.

Cultivate the acquaintance of your fellow Edison dealer. You're the loser if you don't! The narrow fellow who never exchanges ideas because he is afraid he will give more than he will get, is not apt to prosper as well as the man who cultivates his business friendships. Promote sociability and good will by keeping in close touch with your jobber and other Edison dealers. Friendship is an asset in the Edison line, just as much as in any other. It will save you miles of needless travel and many a heartache and doubt. You will sell more Edisons and you will enjoy the game all the more. Time and money spent in "keeping in touch" is wisely spent.

VII. Store Courtesy Costs Little, Pays Big.

Nobody doubts this statement yet. oh, how easy it is to fall into careless ways. It's the little things that count so much—the genial smile, the ready willingness to be obliging and prompt attention to all requests. Most all dealers realize the value of "service" and try to perfect it. Let store courtesy supplement it so that once a person calls it will be the natural thing to call again and again. You may not sell a machine or record to many of these callers, but you have established a reputation as the "Store Courteous."



STORY AND CLARK'S HANDSOME RECEPTION ROOM

STORY AND CLARK PIANO CO. FEATURE THE EDISON LINE

One of the most attractive window displays in Chicago was that of Story and Clark in which a cartoonist kept the crowd outside early watching him draw pictures of Mr. Edison. It was a good-natured crowd and soon grew to such large proportions that the sidewalk was completely blocked. The Edison disc was well displayed in the same window.

As will be observed from the above photograph, their Chicago store presents a fine appearance with Edison discs well displayed.

WINDOW SUGGESTIONS FOR EASTER

IN nearly every city there's a florist who keeps his stock at his green-house far from the center of the city.

Look up one in your town and suggest to him that you will gladly share your show window with him for a display of potted hyacinths, lilies, palms and ferns.

Nothing proves more attractive at this season than nature's own and with a little care in arrangement you can surround an Edison machine with these plants and produce a dignified, pleasing display at practically no cost. By making an arrangement to sell the plants on commission you can probably make this effort worth real cash in addition to the advertising obtained. Place a neat show card in the center reading:

"Natural flowers are seasonal. The natural tones of Edison reproduction are yours at a price that's reasonable."

EDISON JUVENILE CONCERT A WEEKLY FEATURE AT STEPHEN- SON PUBLIC LIBRARY

FROM the enterprising librarian, Ada J. McCarthy, Marinette, Wis., we have received the following:

"We have used our Edison Disc for about a year now, and we are more and more delighted with it. The full, rich, round tone makes all others seem an annoyance, rather than a pleasure.

"We give a children's recital in the library every Friday afternoon to a Grade from some school. Ten numbers are played and we explain and call attention to the instrument at the same time. Our aim is to teach the children how to listen and then how to appreciate tone.

"We buy more Edison orchestra records than any other kind for there is nothing like orchestra music to instil a taste for good music. The 'Lullaby from Erminie' is very popular; also 'Silent Night.' Of course the latter is now very familiar. The prison scene from Il Trovatore takes well. Tannhäuser March is also a favorite. I asked one little 4th Grader how it made him feel and he said: 'It makes my blood rush.' Another said it made him think of 'soldiers coming home from war.' 'Humoresque' is also very popular. 'Raggedy Man' is another popular selection.

"We are trying to raise the standard of taste, and think we are succeeding. Aside from the weekly concerts, we give an 'extra' now and then. Last week we had four, one for a class of night school pupils, one for a class of boys, one for some townspeople and one for a class from the County Normal School.

"One day a young teacher from the country brought his entire school in. So, we are getting a great deal out of our Edison. There is not a machine in Marinette used more or heard by more people, and we are very glad to give it our heartiest endorsement."

THE EDISON DISC WINS OUT IN FIVE PUBLIC SCHOOL COMPETITIONS

WHEREVER the Edison Disc is heard in fair competition, it usually carries off the honors.

In Fall River, Mass., our energetic representative, W. D. Wilmot, has been unusually successful in demonstrating the Edison Disc in the schools of that city, and invariably these demonstrations have been competitive. In one instance the competition lasted two days, the Edison securing 12 out of a possible 14 votes. (An account of this contest was given in our July, 1914, MONTHLY.)

Since then Mr. Wilmot has won out in four more Public School competitions. In the second and third contests the Edison won by a large majority. In the fourth and fifth contests the vote was unanimously Edison.

As an indication of how a competitive contest is conducted we give here Mr. Wilmot's account of the last or fifth one:

"My opponent was the local agency of the Steinert Company, but in addition to their own local man they had two special demonstrators come to Fall River from their Boston house, as I understand it, and the Boston man began with a talk on the merits of the——.

"I don't know what he said, for I arrived in the school room just after he had finished talking.

"He opened with 'Annie Laurie' by Schumann Heintz, and I followed with Anna Case's 'Pearl of Brazil' (80120).

"If I remember right, he then played 'Lark Song' by Gluck, and to show a deep bass voice, I followed with 'Alone in the Deep' (80166). He played something by Geraldine Farrar, and I gave a dance record by request (50137) 'Nights of Gladness.' He followed with some dance record, I do not remember which one. I then demonstrated Edison playing a —— record of Tipperary, and our Edison record No. 50184 of Tipperary. Have forgotten what he played next, but by request I played a violin record (82043) Meditation—"Thais." He was asked to play a violin record and said he had none with him, but played something else. I was then invited to say whatever I cared to about my Edison and began by telling the twelve teachers present (the principal making thirteen) that they had now listened to both instruments, alternately, and that no doubt had they never heard but one, either would give them perfect satisfaction; but that having now heard them in competition, there could be no question as to relative tone quality and that in as much as the Edison had spoken for itself as no one could speak for it; that I seldom speak of any of its superior qualities, excepting the tone. But since they wanted me to tell a few of its merits I would first mention the thing which everybody talks most about: relief from the bother of changing needles.

"I explained that in dancing, or when one cares to play the same record repeatedly, this relief was very desirable, to say nothing of how the steel needle keeps digging deeper and deeper below the sound waves until one hears more scratch than music.

"The Edison polished diamond does not cut or scratch, and were I to run it for half an hour on the plain or blank part of the disc, it would make no more mark than a lead pencil would.

"Then I spoke of THE DIFFERENCE BETWEEN AN EDISON AND OTHER DISC RECORDS

"I explained that the Edison record, being much thicker, gave a solid foundation for the tone, and eliminating the chatter and other noises so prevalent at times in other disc records.

"Next I told them that the Edison is cut 150 grooves to the inch instead of 80 and consequently this would make it possible to place whole arias upon a disc, while in dance music it furnished opportunity to play a selection nearly twice as long as an ordinary record.

"In speaking of the hardness of the Edison Disc I said that there was little danger of breaking one. I had seen one of my men try to break an Edison disc record by jumping on it with both feet and although he weighed 200 pounds, he had to jump up and down several times before he broke it. However, I didn't advise that way of using records.

"Then I pointed out that while other records can be played better on the Edison Phonograph than on the make of machines they are designed for, those machines are unable to play the Edison disc with any degree of satisfaction because the Edison being cut 150 grooves to the inch had double the number of sound waves. Such machines depend upon the needle and the sides of the groove to propel the tone arm across the record.

"Speaking then of phonographs generally, I boldly affirmed that Edison is ten years ahead of all competitors. Other instruments must depend largely upon artists' names to sell themselves and their records; yet what greater name is there connected with this class of instrument than the name "Edison," the original discoverer of sound reproduction and the final developer and perfecter of art.

"In conclusion I said to the teachers: 'You have a direct responsibility before you in selecting an instrument which is to guide your pupils in their musical education, just as though you were selecting text-books or encyclopedias. You would not be justified in providing text books ten years behind the times, nor are you justified in providing a talking machine ten years behind the times. The music you get on discs does not always depend so much upon who the singer or the artist was, as upon the recording, just as when you read the report of a lecture in a newspaper, all depends upon the ability of the reporter to get and give you just what the lecturer said. Mr. Edison gets and gives just what the singer sang, and just as the singer sang it. He knows how, and is not telling his followers how he does it.'

"In summing up the whole matter, I said: 'You want the latest and the best. The Edison is not only the latest and the best today but it is the phonograph of the future.'

"This morning the Principal and six of the teachers came to my store and selected an \$80 Edison. All fourteen of the teachers, (including the Principal) had voted unanimously in favor of the Edison.

"This is the fifth time I have come out victorious in a contest with the——.

"W. D. WILMOT, Fall River, Mass."

LOYALTY PAYS

"A large part of the loyalty of our sales force," writes one Edison dealer, "is due to the wonderful instrument which they endeavor to sell. When a man sells a thing that he does not have to lie about, it immediately creates a love for his business, and when an article is so good that it at once appeals to the public in general, his work becomes a pleasure indeed."



M. L. PARKER COMPANY'S WINDOW DISPLAY

M. L. PARKER COMPANY, DAVENPORT, IOWA, WINDOW DISPLAY

ONE of the handsomest window displays ever seen in Iowa was that recently made by our representatives M. L. Parker Co., a photograph of which is shown above. An unusual amount of thought and attention to details were put upon it and a very fine showing was effected.

During the display they used a large advertisement in their local papers which was as striking in its way as the window.

As an indication of the success with the Edison line their account with their jobbers, Harger & Blish, covering 30 days' period was almost \$4,000. This is an unusually good showing for a Department Store.

EASTER MUSIC ON THE DISC

Record 80225, just issued, is a genuine Easter Morning Record in every sense of the term. On one face it contains the anthem-hymn: "Jesus Christ is Risen Today;" on the reverse side "The Day of Resurrection." Both are admirably rendered by a Mixed Quartet, whose voices blend beautifully and make two exceptionally fine records. Easter day, it will be remembered, is April 4th. Play these records; call attention to them in your window and they will prove very acceptable to all who are in happy accord with this annual event.

MISS MILLER'S APRIL ENGAGEMENTS

Christine Miller has already filled, during March 1915, engagements in Tulsa, Oklahoma, Lynchburg, Baltimore, New York City, Grand Rapids, Cincinnati, Erie, Pa., Ashtabula, Ohio. She will sing in Boston (Symphony Hall) April 14th and 15th; then in Indianapolis, Ind., April 30th. Dealers in Boston and Indianapolis should feature her disc and Blue Amberol Records during April.

RESOURCEFUL SALESMANSHIP

How some sales do "nettle" even the old experienced salesman! How they provoke him—not to wrath, not to discouragement, but to try again and again his metal. "I'll land him yet," is the optimistic determination, and then the resourceful salesman goes to work on the Edison proposition with some of Mr. Edison's own bulldog grit that he exerts when he meets with defeat in his laboratory experiments.

We have a good instance to relate this month. It comes from our enterprising representative in New York City, the Phonograph Corporation of Manhattan, who have about as loyal and capable a lot of fellows on their sales force as any dealer we know of. Among these is a Mr. Sweeney and his experience furnishes the first of these talks on "Resourceful Salesmanship" with its cue:

Mr. Sweeney had a prospect on his list for a considerable time—a prospect who had been *promising* to bring his good wife down to purchase one of the Edison disc machines.

He had used all of his science of salesmanship in an endeavor to bring Mr. ——— down with his wife, and had occasion the other day to call him up on the telephone to ascertain why he did not come in as per his promise, and thereby received news that his wife evidently would never be able to come down as she had become a confirmed invalid through a recent illness.

Mr. Sweeney was a trifle nonplussed for the moment, for he had banked on this sale, but his resourceful salesmanship was superior to the occasion, so he suggested, or rather asked, if the telephone through which Mr. ——— was talking was near his wife's bedside, and was told that it was. Mr. Sweeney then suggested that his wife take the receiver and place it to her ear and he would play the phonograph so that she could hear it. She readily acquiesced in this—and to make a long story short, she was so thoroughly enraptured with the tone that she insisted that her husband go down immediately and purchase one of the instruments.

Suffice it to say that Mr. ——— did come down Saturday and placed an order for a \$250.00 machine, which was delivered to him at once.

CHRISTINE MILLER, CONTRALTO

STANDING before her audience, whether few or many, in unaffected simplicity, with the ease and confidence of one thoroughly at home in her art, and with a personality so charming and winsome that you are led to anticipate a treat long before a note is heard, Christine Miller is one of the most delightful contraltos now before the public. Her voice, exquisite in quality, clear, sweet and sympathetic in tone, and with an accuracy that disguises all effort to be accurate, (beside a joyous abandon that reminds one of the oriole on the tree top) shows a culture and flexibility that wins instant approval. For her to sing is to breathe, and the conscious enjoyment of the effort, if such it can be called, is reflected in her face and in her personality. You listen just the same as she sings—without any apparent effort, and yet you are as absorbed a listener as she is a songster. She is wrapped up in her song—the embodiment of it. Like a message from another world—the voice reaches your inner-consciousness. You are inspired; you are satisfied; you are delighted! It is hard to define an accomplishment that so completely hides its own art, for the perfection of art is to hide art.

Miss Miller comes of Scotch ancestry, but her whole career has been spent in America since early childhood. Practically her entire training has been in America. To William L. Whitney, Boston, she owes her voice placement and early training. She has coached in repertoire with German, French, English and American masters, among whom are Sir Henry Wood, and William Shakespeare of London, and Austin Mees and Oscar Saenger of New York. She has appeared with many different symphony orchestras in New York, Chicago, St. Louis, Cincinnati, Pittsburg and elsewhere, besides singing in oratorios and concert recitals.

She is a thorough musician, a violinist of ability. Her home is in Pittsburg.

EDISON RECORDS BY MISS MILLER
DIAMOND DISC

- 80103 Ah, My Son (Ah, Mon Fils)—Le Prophète, Meyerbeer, in English. (Reverse: Valse—Juliet's Waltz Song—Roméo et Juliette, Gounod, Marie Kaiser, Soprano, in English.)
- 80117 Bonnie Doon (Ye Banks and Braes), Burns, with Chorus. (Reverse: Heart Bow'd Down—Bohemian Girl, Balfe, Thomas Chalmers, Baritone, in English.)
- 80099 Good-Bye, Sweet Day, Vannah, with Chorus. (Reverse: In Old Madrid, Troïère, Reed Miller, Tenor.)
- 80129 Love's Lottery—Sweet Thoughts of Home, Edwards. (Reverse: The Firefly—Something, Friml, Elizabeth Spencer and Walter Van Brunt, Mezzo-soprano and Tenor.)
- 80156 Nightingale's Song, The, Nevin. (Reverse: O Happy Day, O Day so Dear, Götze, Emory B. Randolph, Tenor.)

- 50060 Old Folks at Home, Foster with Chorus. (Reverse: Massa's in de Cold, Cold Ground, Foster, Mixed Quartet.)
- 80100 Rosary, The, Nevin, with Chorus. (Reverse: When the Robins Nest Again, Howard, Charlotte Kirwan, Soprano, and Chorus.)
- 80129 Sweet Thoughts of Home—Love's Lottery, Edwards, Contralto. (Reverse: Something—The Firefly, Friml, Elizabeth Spencer and Walter Van Brunt, Mezzo-soprano and Tenor.)
- BLUE AMBEROL
- 28178 Abide with Me, Liddle.
- 28128 Afton Water, Burns and Hume.
- 28166 Annie Laurie, Scott.
- 28111 Day is Done, The, Balfe.
- 28172 Good-Bye, Sweet Day, Vannah.
- 28202 Just for Today, Bingham-Abbott.
- 28194 Lawn Swing, Tolman, with Chorus.
- 28107 Love's Old Sweet Song, Molloy.
- 28157 O, Rest in the Lord—Elijah, Mendelssohn.

GO AFTER UNUSED MACHINES

NEXT to selling a new Edison, a Dealer cannot do a better thing for himself or his trade than to find Phonograph owners who are not using their machines, because they are out of order, or because they have never had the four-minute attachment put on so they can play Blue Amberol Records. Here is a good field to brush up; it means steady customers for the Blue Amberol Records now being issued. Where a Phonograph has not been used for several months, and the Dealer has induced the owner to have it cleaned and repaired, a new interest is awakened and the owner has as much enthusiasm as he had when he first bought it. As a result there are more Records sold.

"EDISON RECORDS ARE PLAYED BY
A DIAMOND POINT"

The trade cannot dwell upon this fact too forcibly. When a customer buys a record to be played by a needle, he not only runs a risk of damaging it by forgetting to change the needle each time it is played (or by using needles which eventually prove defective) but is *certain* of record depreciation even if he uses a new needle each time. It stands to reason that a needle too worn to be used again has been deteriorating the record while it plays.

How superior the Edison Diamond Disc record! It is harder—much harder—than any record on the market. It is played by a permanent diamond point. Every reproducer is personally inspected and tested by experts before it is shipped from the factory. The life of every Edison record is thus insured to its enthusiastic owner. A mistake in observing a lot of precautions and rules is obviated. *You can't make a needle mistake* because no needles are used and the diamond point is never changed. The changing of records is simplicity itself.

AMONG ENTERPRISING EDISON DEALERS

Out in Mason City, Iowa, at a meeting of the Parent-Teacher Society of the Jackson School, a committee was appointed to purchase a musical instrument. After looking at several makes the committee heard the Edison Diamond Disc, and were so pleased that they unanimously decided upon it. The order was given to the Chalmers Music House, Mason City, for a \$150 Edison. The school is delighted with the acquisition.

Another excellent sale made by the Chalmers Music House was that of a \$250 Edison Disc to A. C. Talbert, who is employed at the Mason City Brick and Tile Co. Mr. Talbert purchased the instrument for his aged parents who live at La Crosse, Wis.

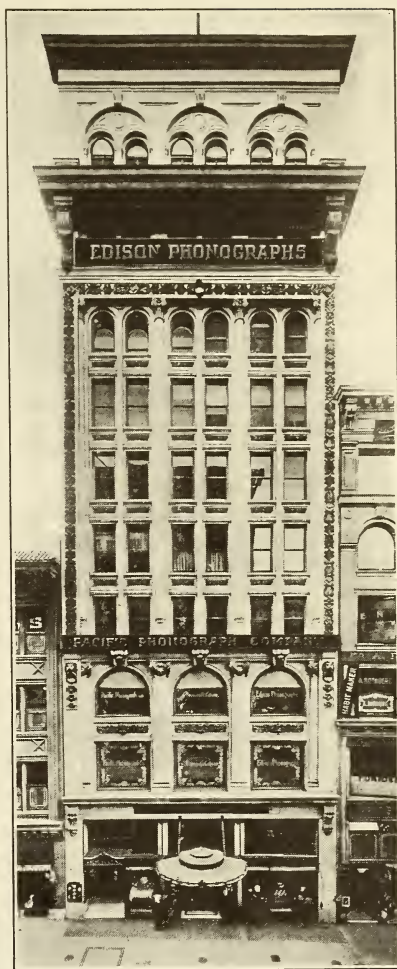
W. D. Andrews Co., Syracuse, N.Y., tendered their employees a sea-food dinner on Lincoln's Birthday. After a sumptuous repast Mr. Andrews complimented "the boys" on their loyalty and enterprise. Each one was presented with an envelope containing a crisp new \$20 bill. The company, numbering thirty-two, were then taken to the theatre, and all expressed themselves as highly delighted with the evening's entertainment. Each year Mr. Andrews adopts some new method of showing his appreciation of faithful service on the part of his employees.

The Will A. Young Co. of Fort Wayne, Indiana, have joined the Edison ranks and now carry a full line of the Edison Diamond Disc instruments and records. The firm is one of the most exclusive sheet music and musical merchandise establishments in Indiana, and enjoys a wide and high class clientele. Within a few weeks past they have moved into their own new building, in the very heart of the retail district. Two beautifully equipped booths have been constructed especially for the Edison demonstrations, on the second floor, and plans are now under way for a series of select Edison recitals.

Forester Bros., Adel, Iowa, recently sold a \$250 Disc to the County Supervisors for the County Poor Farm. Now the inmates of that place will hear the best of music, grand opera, ragtime, comic, ballads and sacred. A good selection of records has been purchased.

Blake and Burkart, our enterprising Philadelphia representatives, have recently issued three neat cards, one giving a list of eminent Edison artists, one a series of suggestions on the oiling and care of the phonograph and one of "20 Reasons Why the Edison Disc Phonographs are Superior." All three cards are creditably printed and explicitly worded.

The Early Music House, Fort Dodge, Iowa, recently gave an Edison Dance in their window and attracted crowds.



PACIFIC PHONOGRAPH COMPANY'S WAREROOMS

The Pacific Phonograph Co., our jobbers in San Francisco, have one of the most complete establishments on the Pacific Coast. In this modern skyscraper, they are most admirably located so as to be in touch with the trade. The building presents from the exterior a very imposing appearance and is equally attractive inside. They report trade in a flourishing condition.

Stevenson Bros., Coshocton, O., recently won out for the Edison disc against six competitors.

Piano dealers who are handling the Edison disc have become convinced that this instrument helps rather than hinders the sale of high grade pianos. They find that a large majority of purchasers of the phonograph are persons of the better class and want to become more familiar with the work of the best artists both real and instrumental. More piano dealers are taking on the Edison disc every day and are doing well with it.



BOTTLE CONTAINING DIAMONDS. BEFORE AND AFTER FIRE.

DIAMONDS THAT PASSED THROUGH THE EDISON FIRE AND WERE RECOVERED

THE Jewel Department, before the fire, was located on the fifth floor of Building No. 15, which was swept clean by the flames.

When the fire started at 5.17 P. M. on the afternoon of December 9th this Department was in full operation. Had the fire occurred half an hour later every diamond and sapphire would have been in the safe, as it was customary to turn in all material before closing time, at 6 P. M.

But at the time the fire occurred thousands of diamonds and sapphires were in use throughout the Department, some in trays, some mounted, some in process of cutting and some in vials or bottles. "Safety first" had always been the rule in the Edison factory, so that in accordance with the custom of frequent fire drills, the working force of this Department formed into line and marched out on the alarm of fire. For this reason, and the close proximity of the fire and smoke, the jewels were not gathered up.

On the morning after the fire, as soon as conditions would permit, under the direction of J. E. M. Simpson, head of the Jewel Department, workmen were set to work shovelling up all the debris on the concrete floors where this Department had been. Several large ash cans were filled. Then the floors were thoroughly swept and contents of the sweepings also saved.

This debris was then removed to the new location of the Jewel Department on the eighth floor of the Storage Battery Building, and a force from that Department set at work sifting it. Large sieves were used first, then smaller and smaller until a very fine sieve of one hundred meshes to the inch was reached. Each time the siftings were carefully scrutinized by experienced diamond cutters, who could readily detect the gems. In this way the loss, if any, was reduced to a minimum.

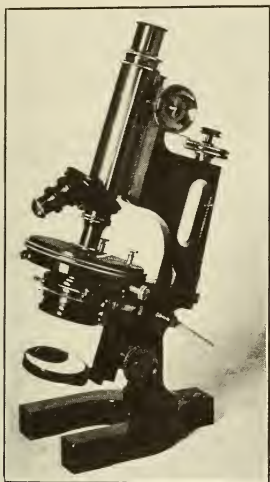
Mr. Simpson has kept careful and accurate tally of all salvage. Over 140,000 sapphires were recovered, and when it is observed that each sapphire is not over 3-16 of an inch long and thinner than a small pin—almost like a needle, some idea may be obtained of the delicacy and tediousness of the work of picking these out of ash cans.

The diamonds in use at the time of the fire were in four conditions—unmounted in trays, mounted, in glass bottles, and in a finished state ready for use in the reproducer. Over 25,000 separate diamonds in bottles were recovered, while those in mountings which fell to the floor and were gathered up in the debris, as well as those unmounted (gathered up also from the dust) totalled 64,658, and every one of them is as usable as if there had been no fire.

That it was a hot fire, even in the Jewel Department, is evidenced by the effect of the heat upon the microscopes in use there and upon the glass bottles containing the jewels. Over 100 Bausch & Lomb microscopes, valued at \$110 each, were lost. What happened to them is shown in the illustration herewith of a perfect microscope before the fire, and the same as recovered after the fire. Strange enough in this relic shown, one lens inside the melted mass is loose and rattles when the mass is shaken.



THREE VIALS (CONTAINING DIAMONDS) WERE FUSED TOGETHER BY THE FIRE. DIAMONDS UNHURT.



ONE OF A HUNDRED MICROSCOPES IN USE
BEFORE THE FIRE.



THE RESULTS OF THE FIRE ON THE MICROSCOPE

Nearby three smaller bottles or vials stood in a group. These were smaller than the bottle just mentioned, being only one inch high and one inch in diameter. All three bottles were fused together but their shape remains quite perfect. Every bottle in the group contained jewels, and every one of these are preserved. All three covers of these little bottles were of tin screwed on to the glass. They were not sealed by the heat.

Another evidence of the intense heat is shown in the collapse of a small glass bottle not over $2\frac{1}{2}$ inches high, and $1\frac{1}{2}$ inches diameter, shown in the illustration herewith. The cork of the bottle was entirely consumed, early in the process, then the neck of the bottle became plastic and hermetically sealed itself after the cork was consumed. This bottle contains over 24,000 diamonds, but hermetically sealed.

"It is no uncommon thing for the salesmen on our force to take anywhere from ten to fifteen minutes only for lunch, for fear if they take the allotted hour they will lose a sale."—*From a New York dealer's letter.*

DON'T ATTEMPT TO REPAIR EDISON DIAMOND REPRODUCERS

The Edison Diamond Reproducer represents three years of continuous research by Mr. Edison himself, during which he built, tested and discarded 2,300 different types of reproducers. The respective types that he finally adopted for the Edison Disc and Cylinder instruments prove by their splendid tone quality that Mr. Edison's time was well spent.

These reproducers must be assembled with the greatest skill and tested more rigidly than is possible for anyone not having our equipment. If a dealer knew how many brand new reproducers are rejected by the inspectors before they leave the factory he would realize the absurdity of expecting an outside man to properly repair and test one with his limited facilities.

The repair of Diamond Reproducers by any dealer or jobber is unauthorized. (*Please note the restriction notice attached to each reproducer box.*) It is of the utmost importance that no jobber or dealer, however skillful he or his repair man may be, shall attempt to repair Diamond Reproducers or have them repaired elsewhere than at the Edison factory.

To insure against any attempted repairs to Diamond Reproducers outside of our factory, and to entirely remove all reason or excuse on the part of dealers for attempting to repair Diamond Reproducers, we hereby announce that until further notice, dealers may return to their jobbers, carriage charges prepaid, any Edison Diamond Reproducer requiring repair, and another reproducer will be supplied in its place without charge, provided the occasion for the repair of the reproducer is not its improper or careless use; and also, provided, that no parts are missing. Every reproducer returned should be sent back in the container in which it was received.

Remember that the carriage charges must be prepaid, and if the dealer desires his jobber to send him the new reproducer by parcel post, he must send the necessary postage. Otherwise it will be sent express charges collect. No dealer should demur at paying the carriage both ways, for such charges will be much less than the cost of making the repairs.

WHY AN EDISON DISC RECORD WILL LAST LONGER THAN ANY OTHER DISC?

- 1st. Because it is so remarkably hard and tough.
- 2nd. Because the sound wave grooves are up and down—not side ways.
- 3rd. Because the Diamond Reproducer point fits the sound wave grooves and runs along the grooves with absolute smoothness.
- 4th. Because the sound wave groove is not used to move the reproducer point across the record. It is propelled by its own mechanism.

EDISON SALESMANSHIP

EVERY Edison salesman as he goes forth to sell Edison goods ought to feel abundantly confident of success, for back of his efforts is Edison superiority and Edison organization. If he has any doubts at all of the superiority of the Edison product, let him eradicate it once and for all by a very simple and effective plan. Let him make an exhaustive test of the Edison alongside of any and all other machines; of the Blue Amberol alongside of any and all other machines; of the Blue Amberol alongside of any and all other Records; and if he feels that he might be personally biased, let him take to the test one or two disinterested friends. One cannot sell successfully if he has a "lingering suspicion" that he hasn't really the *best* on the market; he cannot convince others of that fact unless he himself is enthusiastic about Edison superiority. We know of no means to accomplish this result so good as this exhaustive test.

"Salesmanship is one of the greatest games there is—it's the matching of the wits of the salesman against the wits of the buyer, and the harder the proposition, the more joy to the true salesman in landing the order. It's a confidence game, not because the salesman tries to do the buyer, but because the salesman's bearing, his appearance, his manner of approaching and presenting his arguments, must inspire confidence in him, his goods and his house."

Hugh Chalmers, President of the Chalmers Motor Company of Detroit has defined salesmanship as follows: "Now what is salesmanship? If I were asked to define it in a simple way I should say that it is nothing more or less than making the other fellow feel as you do about the goods you have to sell. I have found with salesmen that it is nine-tenths men and one-tenth territory. In short, it is a matter of personal equation. The qualities of success, as I have found them, are health, honesty, ability, initiative, knowledge of the business, tact, industry, sincerity, open-mindedness and enthusiasm. It takes a combination of things to make a business profitable."

It takes a combination of qualities to make a Phonograph and a Phonograph Record perfect. But in order to make a perfect Record profitable to handle there must be a real business organization behind it. Such an organization is the Edison, Edison skill, Edison honesty, and Edison progressive methods have made the Edison Phonograph and the Blue Amberol Record one of the biggest factors in the market to-day. Let the salesman remember this and enthusiastically add his selling ability and his enthusiasm for success is then assured. Edison salesmanship is the greatest opportunity for an earnest, determined and tactful man in the selling line to-day.

One Edison dealer says his salesmen have confidence because they don't have to lie about the goods they sell, and so speak confidently and forcibly.

MUSICAL ECHOES

Paderewski has a rare sense of humor. He was recently introduced to a well-known polo player and the person who introduced him said: "I hope you two will be good friends for you are both leaders of your professions, though they are, of course, very different."

"Oh not so very different," replied Paderewski smiling. "My new friend here is a dear soul who plays polo and I am a dear Pole who plays solo."

(Paderewski's Minuet is a good seller. Blue Amberol 1558).

The pleasure of hearing several Edison artists in one evening was recently afforded a local Masonic Lodge—The Roseville (N. J.) Lodge No. 143 F. & A. M.—on the occasion of its Fortieth Anniversary. Marie Kaiser, Helen Clark, John Young, Frederick Wheeler, Harvey Hindermeyer, Donald Chalmers, Joseph Phillips and Ed Meeker made the evening a memorable one. The Edison Brass Quartet also entertained the audience with several choice selections. A neat program was issued, on the last page of which the Edison disc was displayed with these words "The entertainers this evening can all be heard on the new Edison Diamond Disc Phonograph."

Robert Grau says the cost of presenting Grand Opera has increased 500 per cent during the last thirty years, and has now reached such colossal figures that it is a question whether a halt will not be called even in this operatic era. In 1870 the budget came to \$15,000 a week. Then it soon increased to \$20,000, then to \$30,000. In 1899 it cost \$50,000 a week. The present weekly cost at the Metropolitan Opera House, New York, is in excess of \$60,000. It is difficult to imagine how the powers that be can call a halt, for \$5.00 a seat opera can only be tenable with the presentation of the world's greatest artists and most celebrated singers in the casts. Each year the number grows less, and stellar lights do not appear on the horizon as readily as they vanish. (Edison opera records are wonderfully reasonable at the prices asked).

Fanny Crosby, the noted hymn writer, who recently passed away at 95, blind, some years ago had an Edison phonograph installed through the courtesy of our representative in Bridgeport, Connecticut. In thanking him in a letter made public at the time, she said: "Its clear silver tones, its sweet classical melodies, beautifully and artistically rendered have held us all captive. We hail the Edison Phonograph and venerate the genius of him whose deep research and unwearied perseverance have made him the wonder and admiration of a progressive and literary world."

Albert Spalding, the noted violinist, recently gave a recital in New York at which his Edison disc records were used to show how true they were to his playing



THOMAS P. WESTENDORF

"I'LL TAKE YOU HOME AGAIN, KATHLEEN"—HOW IT CAME TO BE WRITTEN

WHO, that has ever heard this captivating, love inspiring melody has ever heard it enough?

You play it through, or rather let the Edison record play it for you, and immediately you say within yourself, "That's GOOD!" and set the reproducer back again to the starting point and listen, enraptured by the words and the irresistible swing of the melody. It must be classed as one of those immortal songs that have a perennial spring, for its words take us back to flowers, to love scenes and to the dear old home whence all the happy hours, so tenderly sung about, were lived.

Mr. Edison, in the course of his self-imposed duty of hearing every record before it is put in circulation, has again and again expressed his admiration for "I'll Take You Home Again Kathleen," and his recent remarks about it indicate that his first impressions have proved long and lasting for he said: "Tell that author to write another as good." "So say we all of us"—meanwhile we willingly sit beside the author and learn from him, how he came to write the beautiful song.

Thomas P. Westendorf, the gifted composer, was born February 23rd, 1848, at Bowling Green, Caroline Co., Virginia. His father, a German by birth, had a musical education and was an accomplished violinist. His mother, a native of Virginia, was of good family. At the age of seven, Thomas or "Tom" as his admirers delighted to call him, began to study the piano with Prof. Ernest Ambolt, of Richmond, Va. In 1859 he continued these studies in Chicago, adding the violin.

'Twas not until 1873 that he met, wooed and won, the "Kathleen" he was to immortalize in song. Soon

after her marriage "Kathleen" began to pine for her old home "Across the Waters Wild and Wide." She prevailed upon her lover husband to let her go "back again"—once more to visit the old folks ere she settled down to what the author declares has been "A life, freighted with its full share of conjugal happiness." The occasion inspired him to pen the words and set them to music. We are not told whether "Kathleen" ever went home again after the song was composed or whether, if she wanted to go back, she received gracious and loving permission, in the ardent manner this sweet old song describes. We *do* know that the song became immensely popular right from the start, that it has been treasured ever since among the heart melodies of the song-world. It has been widely circulated in England and Ireland, in fact it has gone wherever the English tongue is spoken and sung. Among the much beloved "Irish emigrant" songs it is a particular favorite.

We became interested in the origin of the song and wrote to Mr. Westendorf, who is now a resident of "Sunny" Tennessee. At our insistence he made a special trip to Memphis, to stand beside an Edison and hear once more the song that has made "Kathleen" the idol of many a true lovers dream. The photograph herewith is the result of the trip, and it gives us much pleasure to present it. Long life to Mr. Westendorf, to "Kathleen" and to the song that is only yet in its first stage of popularity. You who have not heard it don't know what you are missing.

TWO YEARS' FAMILIARITY WITH ANOTHER INSTRUMENT CHANGED IN THE TWINKLING OF AN EYE WHEN THE EDISON DISC IS HEARD

TWO years ago our small son was sick and a kind neighbor brought her ——— over to amuse him during convalescence," writes V. R. Bourland of St. Louis. "Then we decided that we would get an instrument of this kind. We went to the Wellston Talking Machine Co. fully intending to buy a ——— but when we entered the store an Edison Model A250 was playing 'Dreams of Galilee.' When the piece was finished the Edison had scored another triumph over a competitor.

"We looked at the various Edison models, and next day Model A150 was delivered to me. We kept it about nine or ten months; then got Model A250, which is in constant use, and which gives complete satisfaction morning, noon and night.

"When Mr. Lapping and the other members of the Club bought machines I suggested to them the Club Idea. We now spend many pleasant hours together with our Phonographs, thanks to Mr. Edison's genius."

(Incidentally, Mr. Coleman, of the Wellston Talking Machine Co., says he is a good salesman to sell a \$150 machine to a man who comes in to buy a \$15 instrument of a make he was so long familiar with. I tell him it is the instrument.)

SODA WATER PATRONS EXPRESS A DECIDED PREFERENCE FOR EDISON DISC MUSIC

JUST to advertise and demonstrate the Edison Disc," writes W. D. Wilmot of Fall River, "I put an A150 in an apothecary store which does a large soda-fountain trade. It created so much interest and the proprietor was so impressed with his increase of trade, that just to get him to the buying point I took it away at the end of a couple of weeks.

"Then a local agent for another type of machine put in a ———. There was a great change in the comment of the customers of the store, and the apothecary notified the agent to take it out after only a few days' service.

"Then I got after him. He wanted to buy an Edison and borrow records; I said, no. Then he compromised by buying \$50 worth of records on condition that I loan him a phonograph for two months.

"You can guess as well as I can what he will do at the end of two months, so I feel safe in saying I have won another victory in competition."

Mr. Wilmot's enterprise in this as in other matters is deserving of all praise and emulation.

SINGING ON THE ATLANTIC SEA- BOARD, HER VOICE IS HEARD ON THE PACIFIC COAST

"Annie Laurie" is known the world over, but soon it will be literally heard *around* the world. On March 12th this year Mrs. Louis K. Comstock, of Upper Montclair, N. J., sang "Annie Laurie," clearly and sweetly—and her voice was distinctly heard in San Francisco by telephone. Speaking of her experiences Mrs. Comstock said: "I chose Annie Laurie because it is more or less of a favorite and persons enjoy a song more when they know the words. When I had finished singing, I could hear the thanks expressed over the telephone by those who were listening in the Exposition Building and the handclapping. I did not feel the need of any special effort to have my voice carry the long distance.

"At the time I sang over the wire to Boston, those who listened heard me through a horn such as is ordinarily used for a graphophone, but yesterday afternoon telephone disk receivers were those used by the central operators."

Mrs. Comstock was formerly Miss Annie Wilson and at the time she sang to Boston held a scholarship in the National Conservatory of Music in New York. She resides on Fernwood Avenue, Upper Montclair, and is a member of the Women's Club of that town and frequently sings at concerts and musicales in Montclair and vicinity. She is now engaged in professional work.

AN EDISON CONCERT 250 MILES LONG

WITH an audience stretched out 250 miles a number of choice Blue Amberols in succession entertained a lonely lot of telegraph operators along the line of the Wheeling, Lake Erie Railroad, from Toledo, O., to Pittsburg, Pa., recently. The matter came about in a most informal way. One operator at Harmon, O., owned an Edison Amberola with a number of records. Late one Sunday night, while business was slack, he decided to start the phonograph. It occurred to him that if he brought the machine near the new telephone which the railroad company had just installed, one of his fellow operators along the line might hear and enjoy it. The experiment was a success, till one after another of the many operators along the road had placed the receiver of the telephone to their ears and were enjoying the concert immensely, some 250 miles away. Operators in Toledo, Cleveland, Pittsburg and intermediate points along the line heard it distinctly. One record "The Horse Trot" (2707) had to be played three times to satisfy the audience. Many of the operators took down the record number of the pieces heard in order to purchase them; some said they would get an entire outfit. The concert has become a regular Sunday night affair when the line is not busy.

NEW DANCES

It seems as though there would be no end to the flood of new dances, yet through them all the "Hesitation" goes steadily forward in popularity. When, some years ago, modern dances were violently attacked, it was only the "Hesitation" that escaped criticism for this is the most graceful, refined, and beautiful dance of them all. Many authorities have predicted that in another generation only the "Hesitation" will survive as a specimen of the dances of the present period, and so far the prediction seems in the process of fulfillment.

"Millicent," the forthcoming Hesitation dance (Disc 50226) will be one of many good numbers written for the "Hesitation." The first melody carried by the 'cello is especially graceful. This is repeated by the violin and later comes a characteristic Spanish arrangement.

In the world of popular music, novelty is the keynote of success. Whether it is a popular dance number, or a phonograph record, it must be novel in some way, or it will go down to oblivion with the host of its contemporaries. "Kakuda," the one-step, forthcoming on the Edison disc (50225) is novel in that the selection is rendered by a "Banjo Orchestra." The "foot-tickling" qualities of the banjo are admitted, so what is more natural than a use of a number of the instruments to make a dance record. All Edison owners admire Fred Van Eps as a banjo soloist. Here his own organization—"The Van Eps Banjo Orchestra"—are expert banjoints, which he leads himself. It's a stunning record.

BLUE AMBEROLS FOR APRIL

REGULAR LIST

50 cents each in the United States; 70 cents each in Canada

2561	On the 5.15, <i>Henry I. Marshall</i>	Pete Murray
2562	Back to the Carolina You Love, <i>Jean Schwartz</i>	Owen J. McCormack and Chorus
2563	Brown October Ale—Robin Hood, <i>de Koven</i>	Thomas Chalmers and Chorus
2564	The Jolly Coppersmith, <i>Peter</i>	New York Military Band
2565	That's an Irish Lullaby (Too-ra-loo-ra-loo-ral) <i>J. R. Shannon</i>	Manuel Romain
2566	If With All Your Hearts—Elijah, <i>Mendelssohn</i> (Recitative and Aria)	Reed Miller
2567	Italian Fantasia, <i>Frosini</i> (Accordion)	P. Frosini
2568	His Lullaby, <i>Jacobs-Bond</i>	Mary Jordan
2569	Hearts and Flowers, <i>Tobani</i>	American Standard Orchestra
2570	Those Days of Long Ago—Hop o' My Thumb, <i>Manuel Klein</i>	Walter Van Brunt
2571	Kakuda One-Step, <i>Felix Arndt</i> (For Dancing)	Van Eps Banjo Orchestra
2572	Someone, <i>Piantadosi</i>	Elizabeth Spencer and Vernon Archibald
2573	In the Sweet Bye and Bye, <i>Jos. P. Webster</i>	Thomas Chalmers and Chorus
2574	Millicent—Waltz Hesitation, <i>Frank McKee</i> (For Dancing)	Jaudas' Society Orchestra
2575	After the Roses Have Faded Away, <i>Ernest R. Ball</i>	Helen Clark and Joseph A. Phillips
2576	Doodle-oodle Dee, <i>Theodore Morse</i>	Arthur Collins and Byron G. Harlan
2577	Genius Loci, <i>Thorn</i>	String Quintet
2578	Jesus Christ is Risen To-day, <i>Worgan</i>	Edison Mixed Quartet
2579	The Day of Resurrection—Easter Hymn, <i>Lausanne Psalter</i>	Edison Mixed Quartet
2580	I Didn't Raise My Boy to be a Soldier, <i>Al. Piantadosi</i>	Helen Clark and Chorus
2581	Tennessee, I Hear You Calling Me, <i>Jeff Godfrey</i>	Premier Quartet
2582	La Russe, Arr. <i>Louis H. Chalif</i> (For Dancing)	Jaudas' Society Orchestra
2583	Armorer's Song—Robin Hood, <i>de Koven</i>	Frederic Martin
2584	Old Folks at Home, <i>S. C. Foster</i>	Christine Miller and Chorus
2585	It's Written in the Book of Destiny—Lady Luxury, <i>Schroeder</i>	Helen Clark and Joseph A. Phillips

MR. EDISON STARTS A PLANT TO MAKE BENZOL FROM GAS

MR. EDISON announced March 13th the opening of his new plant for the manufacture of benzol at Johnstown, Pa., with a capacity of 2000 gallons a day. Another plant with 5000 gallons capacity is now under construction by him at Sydney, Nova Scotia.

Germany has been the principal source of supply of benzol. With exhaustion of imported stocks, domestic manufacturers have been besieged by makers of paints, dyes and explosives pleading for benzol at any price. Premiums of 50 to 100 per cent have been offered for limited quantities to tide manufacturers over until a larger domestic supply could be produced.

One of the largest demands has arisen from the use of benzol to produce carbohic acid, from which in turn is made picric acid, for which there has been tremendous demand for high explosives.

There are several processes for production of benzol by fractional distillation. The Germans have been far ahead of their American competitors in cheapness of manufacture. Mr. Edison began experimentation last year, and by January 20 was ready to break ground

for a factory at Johnstown. The plant is exceedingly complex, there being miles of piping and much special machinery which had to be built. Work has been pushed day and night.

The process which Mr. Edison has perfected to the point of commercial utility converts the gases going to waste from the coking ovens of the Cambria Steel Company at Johnstown. Twenty million gallons of benzol could be manufactured from the gas going to waste each year from coking plants in this country, according to Mr. Edison's estimate. The current price now is thirty-five cents a gallon, in wholesale quantities, with none to be had.

Mr. Edison's special pride in his new industry is the record of constructing buildings and machinery of such a complicated character and opening the plant on a commercial basis all in seven weeks. Chemists who had heard only vague rumors that the Mr. Edison was busy on the benzol problem were astonished by the announcement that the plant was in full operation. "It shows," remarked one of them, "what American genius can do when put to it." Carbohic acid, (now made of benzol) is used in the manufacture of Edison disc records.

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

DISTRICT OF COLUMBIA

WASHINGTON—McKee Co., Inc.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—McKee Co., Inc.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—American Phonograph Co.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

HOBOKEN—Eclipse Phonograph Co.

NEW YORK

ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS

DALLAS—Southern Talking Machine Co.
EL PASO—El Paso Phonograph Co., Inc.
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

QUEBEC—C. Robitaille.

MONTREAL—R. S. Williams & Sons Co., Ltd.

ST. JOHN—W. H. Thorne & Co., Ltd.

TORONTO—R. S. Williams & Sons Co., Ltd.

VANCOUVER—Kent Piano Co., Ltd.

WINNIPEG—R. S. Williams & Sons Co., Ltd.

Babson Bros.

CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.

MOBILE—W. H. Reynolds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.

WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.

James I. Lyons.

PEORIA—Peoria Phonograph Co.

Putnam-Page Co., Inc.

QUINCY—Quincy Phonograph Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Eastern Talking Machine Co.

Iver Johnson Sporting Goods Co.

LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.

BUFFALO—W. D. Andrews.

Neal, Clark & Neal Co.

ELMIRA—Elmira Arm Co.

NEW YORK CITY—Blackman Talking Maching Co.

J. F. Blackman & Son.

I. Davega, Jr., Inc.

S. B. Davega Co.

J. B. Greenhut Co.

ROCHESTER—Talking Machine Co.

SYRACUSE—W. D. Andrews Co.

UTICA—Arthur F. Ferriss.

William Harrison.

PENNSYLVANIA

PHILADELPHIA—H. A. Weymann & Son.

SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

J. Samuels & Bro.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

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May, 1915

No. 5



Mlle. ALICE VERLET, Soprano
(See Page 10)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

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EDISON GESELLSCHAFT, M. B. H. 3 YORKSTRASSE, BERLIN

COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS

Volume XIII

MAY, 1915

Number 5

THE NEW ZONE PLAN FOR EDISON DISC JOBBERS AND DEALERS

WITH a view to perfecting the distribution of the new Edison Diamond Disc instruments and records, we have, for several months, been considering a plan whereby each Edison Disc jobber would be confined to a certain zone of operations and held strictly responsible for the welfare of the dealers in that zone. This idea has come to be known familiarly as the Zone Plan.

We are very glad to be able to announce that the zone plan became effective April 1st.

In the past we have felt that many jobbers have not been closely enough in touch with their dealers and their dealers' problems. We have observed that the service given by many of our jobbers has lacked certain phases of co-operation which we regard as highly desirable, and which we believe our dealers regard in the same light. The only logical solution of these difficulties seemed to be the Zone Plan. Through the Zone Plan, as we intend to operate it, each jobber will be more closely in touch with his dealers and will be able to co-operate with them more fully. Each Disc jobber will be held responsible by us in a greater degree than

heretofore for the service that he renders every dealer. Furthermore, we ourselves shall be more closely in touch with each dealer, and better able to investigate and comprehend his individual problems, and, through our jobbers, can co-operate with such dealer according to his needs and deserts.

One of the first steps in this co-operation of the Edison factory with dealers is a number of Conferences to be held this summer at various convenient points, and attended by Edison dealers, jobbers and factory representatives. All of the details for these conferences have not as yet been worked out, but if the majority of dealers believe that such conventions will be helpful we are certainly in favor of the idea, and shall be glad to have our own people attend and do all we can to make the conferences instructive and beneficial in a practical way.

One feature of the Zone Plan which will appeal to every aggressive dealer is, that, as an inevitable result, there will be fewer and better dealers. Every dealer knows how it has been in the past where two jobbers were competing for the same dealer's

business. If one of the two couldn't get his business, then the jobber was constantly trying to get us to establish another dealer in that town or locality. We are not yet ready to consider the idea of prescribing zones of operations for *dealers* as we have done with jobbers, but it is our disposition to give every good dealer enough room to justify him in putting forth the sales effort essential to win the highest mark of success and profit on the Edison line and we shall expect our dealers not only to cover their own town thoroughly but also cover whatever territory is naturally tributary thereto.

It will be of interest to every dealer to know that the Edison jobbers, at their Convention last month, were practically unanimous in endorsing the Zone Plan. Some of them will necessarily lose valued customers, but, nevertheless, every one of them has subscribed whole-heartedly to the Zone Plan and acquiesced in the conditions. These conditions are intended for a dealer's benefit, and to insure that he will receive, in every instance, the very best service and co-operation from both the jobber and the Edison factory.

As stated above, (commencing April 1st,) every Edison Disc dealer should send all his orders to the jobber in whose zone of operations he is located. He should also send there his orders for disc printed matter. In short, it is to that particular jobber to whom he should look for Edison service. Each dealer has been advised by a personal letter of the jobber's name in whose zone he is now located, and instructed to deal directly with him hereafter.

With the opening of the Spring season before us every jobber and dealer should put his best energies into the work of active canvassing in his locality. Never before has the Edison disc been so favorably regarded by music-loving people. The several critical tests made by the artists themselves should convince the most skeptical that the Edison disc has a very bright and prosperous future ahead of it. Getting right after prospects is the important work of the hour.

CREATING AN EDISON SENTIMENT IN YOUR COMMUNITY

Every Edison dealer in a community is responsible for promoting in every possible way an Edison sentiment. How helpful and valuable to him is such a sentiment may best be observed by noting the publicity which certain dealers have acquired just because of their broad way of looking at things. Some dealers never get beyond their own door-step in Edison publicity. If they are given an opportunity to demonstrate the Edison at a public or semi-public function, they at once begin to size it up and say "What's in it for me?" And in some instances (perhaps from a fixed custom) turn down all that is not strictly business—business with a direct and immediate sales end to it. This is a mistake; a narrow view. We appoint a dealer with much care and forethought. We give him elbow room to grow in. We expect him to be *the* Edison representative—the "Minister Plenipotentiary," so to speak—in that community. We expect of him a broad, comprehensive policy; we ask him to take such a view *for his own sake* as well as for that of the company he represents.

There are several ways of creating and maintaining an Edison sentiment in a community. The dealer himself should be an Edison enthusiast. He should be loaded to the muzzle with Edison arguments, Edison ideas, Edison information. He should welcome every opportunity not only to demonstrate *the* Edison but to talk about Edison. He should be well informed about Mr. Edison's career and his many inventions besides the phonograph, so that no one in his community knows *Edison* better than he does.

Right now we have in mind one enterprising Edison dealer who has become a sort of local lecturer on things Edison. He has talked to school teachers, to school children, to clergymen's conventions, to mothers' meetings, to the public at large on holiday occasions. He is a representative of Edison in every way and thoroughly informed. He reads a good deal about Edison, keeps posted on the doings at the Edison plant and can tell much that is timely and important. Everybody knows him in the community and knows where his store is, too, and, best of all, knows he is "Edison" through and through.

We also have in mind an Edison jobber, an enthusiast, who never gets back from the Edison works that he is not at once interviewed by reporters of metropolitan dailies and asked to furnish for publication his impressions of the work at the Edison plant. He has given enough interesting data at times to nearly fill an entire page in a daily, which is printed in the news section, credit being given to him.

More than one Edison dealer maintains a scrapbook or two in which items of general Edison matters are kept ready for use in talks, lectures, circulars, etc.

Creating an Edison sentiment in your community is a part of your privilege and responsibility as an Edison representative. That it pays is undeniable. The wonder is that many more Edison dealers have not taken hold of the matter.

BUSINESS HONESTY AND PRICE-CUTTING

THERE was a time when the simplest and most rudimentary code of ethics was enough for honesty in business. Under that code it was a simple matter of bargain and sale when a man contracted with a child to work for long hours and little wages, and a perfectly honest thing for the employer to do. Under a slightly older system any man was free to sell himself as a slave, and it was a perfectly honest thing for a man to buy and hold a slave. About fifty years ago even negro slavery ceased to be good form in business, and at present there are a lot of laws regulating the hours a child is permitted to work which show a higher sense of right and wrong and a higher sense of responsibility. There was a time also when a retail dealer could make what profit he could on an article he bought from a wholesaler, and charge as little or as much for it as he wanted, but it seems that that time must be passing also. Advertising plays so great a part in the manufacturers' campaign to-day that it seems as if he had some moral right to say what the retailer should charge for an article. He tries to fix a price for his article, and one retailer may spoil the business of a hundred others by cutting the price of that one article below any margin of profit with the idea of getting customers into his store and inducing them to purchase at high prices other things on which no price has been put at the factory. Naturally this hurts the retailers who try to sell at the fixed price, and also the manufacturer who fixes a price. The very fact that he makes such a price shows that he is honestly convinced that it is worth that, and that he intends to maintain that price with all. We all know well enough that the best, most honest retailers run one-price stores, and that no amount of haggling will induce them to lower the price for the benefit of an individual. It is this broad, general one-price system affording a square deal to every one which has raised all sorts of retail business to a higher standard of ethics, dignity, and profit.—*The Popular Monthly*.

EDISON CIRCASSIAN MODEL WINS

IN the phonograph parlors of the Denver Dry Goods Co., the classiest machine on exhibition—the one that attracts most attention—is a beautiful model of Circassian Walnut. It has won the admiration of music lovers as well as prospective buyers. Find music for the ear and a fine cabinet for the eye, make a combination hard to resist. And incidentally business is good with the Denver Dry Goods Co., for they are disposing of many Edison Diamond Disc machines and have steadily increased demand for Edison Diamond Disc records.

AN EDISON DISC USED AT AN ORGAN RECITAL

POWELL WEAVER, organist of the Grand Avenue Methodist Episcopal Church, Kansas City, used an Edison Disc Phonograph at an organ recital recently, playing an accompaniment on the pipe organ. Mr. Weaver successfully rendered the selections in keeping with the interpretation given them by the Edison soloists. THE EDISON DIAMOND DISC PHONOGRAPH used was furnished by the Phonograph Co., of Kansas City. He assisted Mr. Weaver with the phonograph. The demonstration was the first of the kind ever given in Kansas City.

ELIZABETH SPENCER DEMONSTRATES AGAIN HER EDISON DISC RECORDS

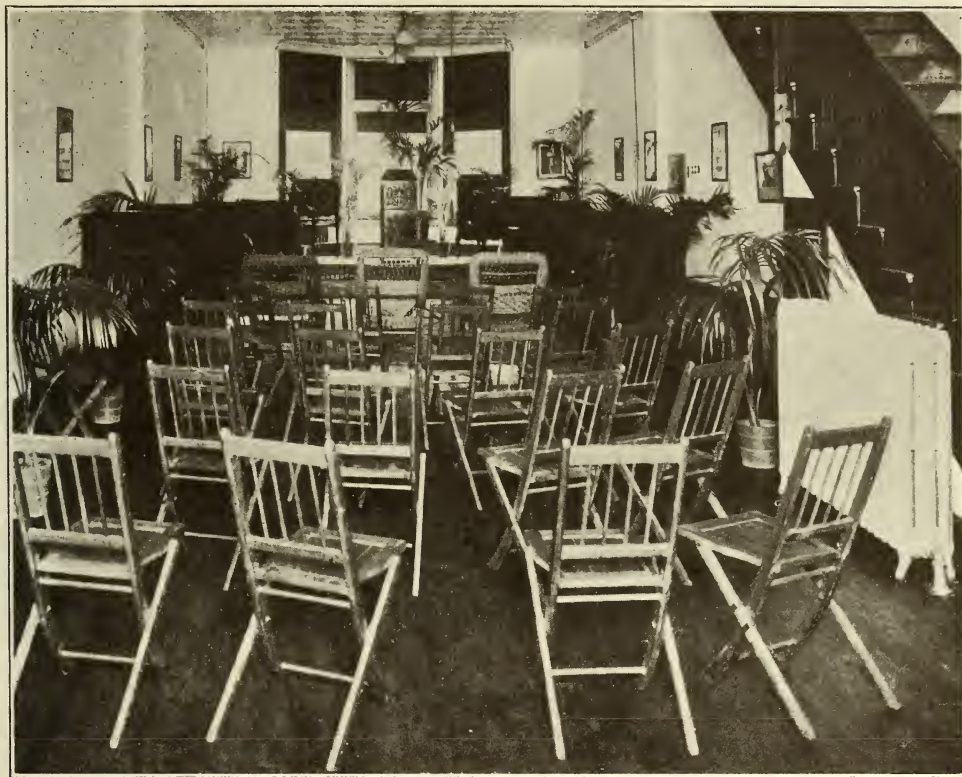
IN Wilkes-Barre, Pa., last month, Miss Elizabeth Spencer again appeared in a private recital to demonstrate the fidelity of the Edison tone as evidenced in her Diamond Disc records. The concert was given under the auspices of C. F. Murray-Smith Company, of that city, and was largely attended—so much so that even standing room was at a premium. Miss Spencer, as usual, pleased her audiences greatly, and her accompaniment of the Diamond Disc records elicited great applause. C. F. Murray-Smith Company write:

"The Edison Diamond Disc recital, with Miss Elizabeth Spencer as soloist, and singing in unison with the instrument, demonstrated the district superior qualities of the transmitting features of the Edison phonograph.

"Miss Spencer alternated in phrases with the instrument, and when the phonograph supplanted the singer, not a suspicion was aroused of the break from the real voice. This test was satisfying to those of musical understanding, and indicative of the marvelous progress Mr. Edison has produced in rendering true tones, colorings, accent and expression, in all that makes musical artistry. The concert was enjoyed by a throng of people interested in musical development and pleasure.

"There are now many evidences of good healthy business coming to us as a result of this our first effort.

"We anticipate, not only for the public, but for our families and selves, repeating these musicals. The Edison Phonograph is in a class distinctly by itself. We dealers must educate the public in a refined way, to quality of sound. The police stationed at our three front doors turned away hundreds that could not get in. When asked if there was any disturbance, they said, 'there never is with the class of people that come.' Besides giving to the public this free musical, which was well advertised in the papers, our Mr. O'Neil has at all times, been ready to accommodate the churches, schools, lodges and charity calls. This we have done to our mutual benefit.



RECITAL HALL OF THE MCKEE INSTRUMENT CO., WASHINGTON, D. C.

THE MCKEE COMPANY, INC., UN- ABLE TO ACCOMMODATE THE CROWDS AT THEIR EDISON RECITALS

NEXT best to having special talent to accompany their own Edison Diamond Disc records is the use of Edison records alone. Much interest can be worked up in such recitals if they are liberally advertised. The McKee Company, Inc., of Washington and Baltimore, have met with splendid success. In Washington, on February 20th, they gave a special Edison Disc recital and estimated that between 500 and 600 persons attended. They report: "We had over 200 on our floor during the first recital and we repeated it the second time. The first recital began at 3 P. M. and continued until 4.30 P. M. Then we had a second recital, which continued until 6 P. M., the hall being almost full the second time.

Needless to mention that on the following Monday, Washington's Birthday, their hall was packed again up to the closing time of one o'clock noon. People who heard the Saturday concert again came back to hear the Monday one and others will come as a result of the advertisement thus given. "It is no trouble at all" they say "to fill our hall two or three times in an afternoon. We attribute this to having a comfortable place, in which the acoustics are very good."

In regard to the method adopted at these concerts they say: "We have not done any soliciting at these recitals, but we have our salespeople, three of them, distribute programs and also catalogs. Then we take the names of the people who make inquiries, and if they can wait we have them remain after the recital and go over the instrument with them."

EDISON DISC REPRESENTATION IN LOCAL STORES

IN Fall River, Mass., W. D. Wilmot has long been a steadfast believer in having the Edison disc *heard* as often and as fully as possible. One practice he has adhered to is to put a disc machine in certain stores on exhibition. At the present time he has three such machines in as many different stores. One machine has already been the means of selling three others, which more than compensates for all the trouble in placing the machines on exhibition. The machine which brought about the sale of others had been several weeks on exhibition at a certain store. The other two machines have not been out on exhibition long enough to produce any sales as yet. This is good business and for Mr. Wilmot experience pays splendidly. It is in line with our remarks about creating an Edison sentiment in your locality. It *pays*. That is the sure result. Here is the evidence if any is needed.



COMPANY NO. 3, WORCESTER, MASS., FIRE DEPARTMENT

CITY FIRE DEPARTMENTS A PROFITABLE FIELD FOR EDISON DIAMOND DISC DEMONSTRATIONS

FEW men have more favorable opportunities to enjoy good music than members of a fire department during their "watchful waiting" periods. A demonstration of the Edison Diamond Disc at a Company's rooms, is sure to be appreciated and likely to produce business. Once an Edison is installed, there is a steady call for more records month by month and the example of one company is very likely to be emulated by others. An actual case in point is cited herewith.

A year ago, in May, 1914, Engine Company No. 3 of the Worcester, Mass., Fire Department decided to purchase a phonograph. At once a discussion arose as to which make of instrument to select. The Company were divided, some thinking one make superior, some considering another. As a solution of the divided opinions it was decided to have a demonstration of the different machines. Three well-known makes including the Edison disc were sent on approval to the company's rooms. After hearing all three one of the company voiced the sentiments of all by moving that the Edison be their unanimous choice. This motion was carried with enthusiasm. Each member was most emphatic in his praise of the beautiful tone qualities of the Edison so clear, smooth and accurate. Then the fact that there were "no needles to change" more than capped the climax.

The company first decided upon an A200 and purchased it. After using it some months they decided to change and purchase the A250 which they now have, together with about seventy-five choice records.

The hours of pleasure enjoying the best music as rendered by the Edison disc has made every member of Company No. 3 an enthusiastic rooter for the Edison Disc. Besides the company members, a number

of their friends have also enjoyed it, and each month all look forward to a new list of records.

So enthusiastic has the company been that two other fire stations in Worcester have bought Edison Disc instruments and several have been sold to persons not connected with the Fire Department.

ALBERT SPALDING DEMONSTRATES EDISON TONE AND TECHNIQUE

ALBERT SPALDING, the famous violinist, whose Edison disc records have achieved country-wide success, appeared at a special concert at the Astor Gallery of the Waldorf-Astoria Hotel, New York recently. This concert was given under the auspices of the Edison Shop, 473 Fifth Avenue, New York, which had previously planned to have Mr. Spalding appear in person at its warerooms. These plans were changed, however, owing to the fact that the quarters were deemed inadequate to comfortably entertain the music lovers who signified their intentions of being present at the recital.

Mr. Spalding's recital was given in conjunction with his own records played for the Edison disc library, following the general lines of the concert at the Edison Shop last month, when Christine Miller appeared personally. Mr. Spalding first played a selection himself, subsequent to which the same selection was played on the Edison Diamond Disc Phonograph. This was followed by Mr. Spalding playing along with the phonograph, thereby permitting the auditors to hear both the original and reproduction successively and together.

The concert was enthusiastically praised by an audience which filled every corner of the Astor Gallery, and at its close many in attendance visited the Edison Shop, where a program featuring records played by Mr. Spalding and other Edison disc artists was rendered in the auditorium.



SALESROOM OF THE SANTA FÉ WATCH CO., TOPEKA, KANSAS

THE SANTA FÉ WATCH CO.'S DEMONSTRATION WAREROOMS

THERE is an air of quiet luxuriousness about the warerooms of the Santa Fé Watch Co. of Topeka, Kansas, that is suggestive of a drawing room. All styles of Edison instruments are shown and in nearly every instance with the cover of cabinet raised. The lighting effect both by day and by night is superb and we doubt if a more attractive salesroom exists anywhere.

The Santa Fé Watch Co. has adopted modern methods not only in their display but in their circularizing, advertising and recital work. Everything is of a high grade order, and the results are eminently satisfactory for they are reaching the best clientele in Topeka and the surrounding neighborhood. The extent of their influence is exerted far beyond State confines, however, for they have booked orders from Florida and other distant points.

THE CATHOLIC BISHOP OF PORTLAND, MAINE, A DISC ENTHUSIAST

IN beginning the recital in Portland the other day I had the honor of having the Bishop of Portland, the Rev. Dr. Louis Walsh, and all of the high Catholic churchmen and priests of the State of Maine seated in the audience, together with over one hundred sisters of Charity, and the attention, interest and enthusiasm displayed was remarkable.

I gave an interesting little talk at the beginning of

the recital, explaining and showing how different in every way Mr. Edison's musical instrument was, and they began the concert at 2:30 P.M., playing over two hours. Each record was encored.

At the conclusion of our recital at 5 P.M., Bishop Walsh addressed the assemblage stating that up to the time he received the letter from the Laboratory of that great man, the wizard of the world, Thomas A Edison, he was not interested in what he had heard in the way of music on what was called the Victrola, as it was so noisy and rasping that he was glad to get away from these other style talking machines, but upon reading the letter signed by Mr. Scott the Bishop said he made up his mind to see if Mr. Edison had overcome the very objectionable features of the people who manufactured the Victrola, and he then stated he was so glad he did have us come out to give this concert, which the Bishop said was the most wonderful and most real reproduction of music he had ever heard in all his life, and then he said "What will we do when Edison dies?"

Bishop Walsh then spoke to his people on the great educational features which could be developed with such a wonderful musical instrument as the New Edison Diamond Disc, as the music was so perfect that it deceived him when he came into the hall and heard the clear, resonant life-like voice of the lady who was singing "The Rosary."

After the speech of the Bishop I thanked him and all who had come from all over the diocese of Bishop Walsh to hear Mr. Edison's New Perfected Phonograph, my remarks being received with applause.

UPLIFTING THE FEEBLE-MINDED WITH MUSIC OF THE EDISON DIAMOND DISC

A DIFFICULT as well as a humane problem confronts those who are interested in the feeble-minded, when it comes to the matter of instruction. Obviously the methods of instruction employed in schools cannot be applied with success, because the minds to be influenced are not responsive enough to hold the impressions. The instruction must be so disguised that it seems like entertainment.

Of all the functions employed music of the better kind easily ranks first in efficiency and acceptability. It uplifts while it interests. It leads the mind so unconsciously out of its accustomed channels of thought that, like a released bird, it mounts on wings in the open field to which musical expression seems to invite it. The accustomed restraint, the sordid hum-drum of life, are quickly forgotten, and the release seems to bring refreshment like a journey in the fields, care-free.

To realize this uplifting effect on the feeble-minded one has only to visit some of the inmates of our asylum while the phonograph is being played. Faces seem to be transformed as if the eye could pierce beyond the clouds and live in another happier atmosphere.

Governor Hodges of Kansas has long been deeply interested in the unfortunate feeble-minded lodged in several of the State's institutions. One evening after a return from a visit to some of these institutions, where he felt it a duty as Governor to go occasionally, he was sitting by his own fireside, listening to his new purchase, the Edison Diamond Disc. It did not take a man of his keen perceptions and intuitive sympathies long to realize that here in the phonograph was the solace and the uplift he had so frequently sought to bring to these unfortunates. To a friend he confided his new found pleasure and then and there decided to recommend the Phonograph for use in all State Hospitals stating that his opinion fully coincided with that of scientists, that good music has a decidedly beneficial effect upon the patients temporarily deranged. So that today the Governor is able to report that Superintendents of State institutions, where the Edison Phonograph is being used, are unanimously in favor of it and affirm that the result is very gratifying indeed.

The fact that a phonograph can be placed in these institutions and used whenever desired, is recognized as a splendid solution of the musical problem there. The best talent, both vocal and instrumental, can now be heard, and the pleasure is one that is as welcome to officers and attendants as to those under their care.

Furthermore, it is possible to make a study of the music so as to meet special cases. To those whose mind most easily turns to religious themes, the hymns, the oratorios, and the stirring revival songs of Rodeheaver and others bring most pleasure and greatest uplift. To those who are fond of the dreamy, far away, music of the violin and other instruments there are selections equally acceptable.

Indeed, it is not too much to say that a door has been opened through which the feeble-minded may freely pass to the chambers of the best music and feel somewhat of the uplift that cannot come to them from books or pictures alone but must be imparted by an Edison Phonograph.

If you will tell me why one photographer can make a better photograph than others, I will tell you why Thomas A. Edison can make a better record than others.

A THOMAS A. EDISON CLUB WITH ONE SOLE OBJECT: "TO MAKE MORE HOMES HAPPY."

DOWN in St. Louis there has been formed, by business men who enjoy the Edison Diamond Disc, a true missionary spirit in making its praises known, and in practically heading all who think of buying an instrument of any kind directly toward an Edison Diamond Disc. These men are not out for gain; they make no sales, but they prevent, as far as they can, a bad purchase. Their object is a large hearted interest in the best music in the home and this they enthusiastically and firmly believe can be brought about only by an Edison disc. They formed, some months ago, an "Edison Club" with V. R. Bourland, President. W. E. Lapping, the secretary, writes:

"Our sole object is in 'The Thomas A. Edison Club' to make more homes happy by having our friends, who contemplate buying an instrument, be sure to select an Edison Diamond Disc. We have been successful in quite a few cases in the last eighteen months.

"We arrange meetings at the homes of members each week and invite some friend whom we know likes good music; the instrument does the rest, as a rule. Of course you can readily understand these meetings help us in selecting our records. We hear them played in the home where they sound the best. There is never a meeting of the Club that we don't learn something new about the instrument or have some new Records to buy.

"We have about twelve members now who attend our concerts regularly. All have \$250 instruments (the best in the world) and all have from fifty to one hundred and thirty records each. Mr. McCullen, who is one of the first in St. Louis to buy an Edison, and who is a finished musician himself, and myself have each one hundred and thirty records, and we are gradually getting the other members into the habit of buying the old music—the kind that is lasting, that rings in your ears the next day when you are at work. That is what made me buy the Edison after spending an evening at Mr. McCullen's house and listening to that natural and perfectly reproduced Edison Disc music. It stayed with me so I could not forget it, hence, in a very short time I bought an Edison Disc.

"We have a great many good Edison dealers in St. Louis. Mr. Silverstone, who is your jobber here, is certainly gaining in favor all the time. He is thoroughly posted. Advertises in a way that is thoroughly instructive, and the Club at every meeting discuss his ads—and the fine points he brings out. In talking to a friend who attended our meetings we found his little write-ups very helpful.

"I bought my instrument November, 1913, and there has never been a day since that I didn't have a concert for an hour or so; some days I play it for five or six hours, never tiring of it. This is the opinion of all the members of our Club.

AN EDISON SINGER'S OPINION

"A singer's life is replete with thrills, triumphs and disappointments," writes Percy Redferne Hollinshead, an Edison artist, "but I greatly doubt," he continues, "if there is any mental or physical thrill equal to that which comes to a singer who hears his first successful phonograph record—the immortalization of his voice on the tablets of time."



HARDMAN, PECK & CO.'S WINDOW OF CONCAVE GLASS

HARDMAN, PECK & CO.'S CONCAVE WINDOW-GLASS ATTRACTS FIFTH AVENUE PASSERSBY

THE above reproduction from a photograph, recently taken, shows the advantage of a concave over a flat show-window street glass. The upper part shows the reflections of the building across the street. These reflections would appear in the lower part of this window in Hardman, Peck & Co.'s Fifth Avenue front, were it not for the fact that it is *concave*. The size of the concave portion is about 6 feet high and 15 feet wide—a considerable size pane, made with unusual care and finish. The effect as one looks toward the window is as if no glass at all separated the beholder from the object on exhibition in the window. All reflections from the street are thus obviated and the window has a brilliant and transparent effect that is novel and striking. The reason for this is that the angle at which any reflection is caught by the concave is entirely different from the angle at which the beholder views the objects on exhibition. And, by the way, a handsomer window has not been seen for a long time than the one here photographed.

A REMARKABLE AND FAIR TEST OF THE EDISON DISC

WE have given, in these pages from time to time several instances where the Edison Disc Phonograph was heard in competition. The following instance seems to us quite unusual as it shows that despite a decided preference for another make of instrument, this preference was flatly reversed when

both instruments were placed behind drawn curtains. We let the dealer, A. F. Heide of Crown Point, Indiana, narrate his experience:

"This is so good that I have to tell you about it. The Crown Point High School decided to buy a phonograph. I got busy, so did the——agent. So the High School decided to try out both instruments, but they really were in favor of the——saying that they wished to use it to teach music and that Edison didn't have the Grand Opera Star records they wished to use. All right, I told them; it was perfectly satisfactory to me to try out both instruments and then decide. I tried to induce them to try the 150A machine and sent it to the school-house with some records. They never tried the 150 because they wanted to give the——a fair shake, and his was a cheaper machine especially built for school work. So I sent the 80A with a——attachment if they preferred to use it, and they played both. I asked some of the scholars which instrument they liked the best, and every one I asked preferred the——.

"One morning during school hours they put the two machines out in the hall where the pupils could not see them. They first played the Edison unbeknown to the pupils who thought it was then the——. Afterward I asked the pupils which they thought sounded the best and they all said the first one. They then repeated the same act and the Edison won out, then they played a——record on both machines and the Edison won out.

"After they got all through the teacher told the pupils that in every instance they had decided on the *Edison*, which was a great surprise to him.

"If this isn't a most remarkable test and a fair one, and a recommend for the Edison, there never was one, 'I sold the Edison.'"

"IF YOU WILL TELL ME WHY"

FOR short reading notice advertising, the following used by W. D. Wilmot, Fall River, Mass., admirably serve the purpose. The name of the dealer and his address should be added.

If you will tell me why everything has its day, and something better takes its place, I will tell you why the Edison Diamond Disc Phonograph is taking the place of passing instruments. Come in and listen.

If you will tell me why it gives you more pleasure to meet some people than to meet others, I will tell you why it should give you more pleasure to listen to Edison Diamond Disc Records, than to any other disc record.

If you can tell me why one portrait painter can produce a more life-like portrait, or more natural landscape than another, I will tell you why Thomas A. Edison can record and reproduce more real music than others. Come in and listen.

If you will tell me why some people can tell a story which you eagerly listen to, and why other always bore you when they try to tell one, I will tell you why everybody who listens to the Edison Diamond Disc exclaims: "That's the best I ever heard." Come in and listen.

If you will tell me why some ladies are far more charming than others, I will tell you why Edison Diamond Disc Records are far more charming than all other disc records. Come in and listen.

If you will tell me why one singer's voice is more pleasing than another, I will tell you why Edison Diamond Disc records are more pleasing than all other Disc records. Come in and listen.

If you will tell me why some instruments attract you, and why others distract you, I will tell you why the Edison Diamond Disc Phonograph attracts people who were never attracted by other records. Come in and listen.

If you will tell me why one stenographer can report a lecture more truly than another, I will tell you why Edison can make a more real record of music than his followers can. Come in and listen.

If you will tell me why some dinners taste better to you than other dinners, I will tell you why Edison Diamond Disc Records always sound better than all other disc records. Come in and listen.

If you will tell me why Thomas A. Edison outclasses all other inventors, I will tell you why the Edison Diamond Disc Phonograph outclasses all other phonographs. Come in and listen.

ALICE VERLET

"The Voice of the Century"

MLLE. ALICE VERLET made her first appearance before an English audience at Albert Hall, London, in 1909. Her wonderful singing and her attractive personality drew spontaneous applause from the very large audience gathered to hear her.

It was evident from the moment when the first notes of "Ah! fors é lui" from Verdi's "Traviata" rang through the great building, that there was gold of the purest in Mlle. Verlet's voice, which is a dramatic soprano, rich and steady in tone, used with consummate art.

Her manner of surmounting difficult runs and turns that embellish Verdi's beautiful aria was remarkable for its ease and brilliance, ending on E flat in the alto.

Such was the enthusiasm which greeted the singer's efforts, that she was compelled to respond with Tosti's "Good Bye," then Verdi's "Caro nome" and Gounod's "Romeo and Juliet."

It is not uncommon to hear Mlle. Verlet christened as "the French Tetrizzini" for she has a voice of wonderful compass perfectly clear in quality and skillfully handled. Her exemplary smoothness and uniformity of production, with the brightness and purity of her tones give great effectiveness and musical value to her renditions.

Mlle. Verlet almost stands alone in her wonderful voice expression, for, unlike the average star, in whose equipment there is pretty certain to be some flaw, she not only possesses astonishingly good technique, but her voice is of really fine quality and exceptionally equal and even throughout its compass. She certainly unites something of the lovely tone of Melba and the brilliant coloratura of Tetrizzini. There is a finer quality about her French method than about that of the great Australian; she is perhaps more refined. If Melba has a bigger personality, Mlle. Verlet has more subtle fascinations about her singing.

Mlle. Verlet is certainly a complete surprise and an equally complete delight to music loving people. Nowadays every newcomer is heralded with such glowing praise that it is impossible to tell who are the really distinguished ones. One has to hear them all to form a just estimate of their gifts. But those who have heard Mlle. Verlet have no hesitation in saying that she possesses a voice of great charm and power, which she uses with distinction.

"The Voice of the Century" is the characterization Mlle. Verlet has received. She is known abroad as the Belgian Soprano, and has a tremendous reputation throughout European musical centers. Depth of expression and intellectual insight take a foremost place in all her renditions. To hear her is to admire and be fascinated.

Edison Disc Records by Mlle. Verlet will shortly be announced.



PARLOR AND DEMONSTRATING ROOMS OF THE PROUDFIT SPORTING GOODS CO.,
OGDEN, UTAH

THE PROUDFIT SPORTING GOODS EDISON SHOWING

One of the most attractive, homelike and restful showrooms is that of the Proudfit Sporting Goods Co. at Ogden, Utah. Every convenience is combined with courtesy and good taste, and the pleasure of doing business with such a concern is that one is at entire ease while there and always glad to return again and again. It is not surprising that they report business very good.

TWENTY-FIVE DISC RECORDS FROM CATALOG NUMBERS

We are pleased to announce rapid progress in the increase of manufacturing facilities of Diamond Disc Records.

This larger production will enable us to continue the issuance of new supplemental lists at frequent intervals and to place upon the market further lists of old catalog numbers.

The first list of catalog numbers to be announced comprises the twenty-five numbers as announced in Bulletin No. 21 of April 14th. A large part of these Records are ready for shipment and will be forwarded immediately on receipt of order; the remainder are in course of manufacture and will follow promptly.

FOR SEVEN YEARS AN OWNER OF A \$200.00 — NOW OWNS AN A-250 EDISON DIAMOND DISC

AFTER leaving one of the A-250 Edison Diamond Disc phonographs at a residence in Lake Charles, La., on trial for one week only, The Berdon-Campbell Furniture Co., our dealers there, went back expecting to take up the machine, but were greeted with the pleasant and substantial offering of \$250 and the information that "the Edison is *mine*."

The home in question was visited by chance and after considerable effort The Berdon-Campbell Co. succeeded in securing permission to place an Edison machine there on approval, or rather one week's trial, without any obligation to buy and without cost. They suggested that the party compare every detail of the Edison with the \$200 other make of machine already in his possession.

The Edison won out—and our Lake Charles dealers now have another Edison sale to their credit; also another satisfied and rejoicing customer.

A dealer should never give up because some other make of machine is reposing in a home, but try and place an Edison there with it.

THE CHAMPION WRESTLER, FRANK A. GOTCH, ENJOYS AN EDISON DISC IN HIS HOME

"The Edison Diamond Disc has been a constant and growing pleasure in our home. Each passing day seems to enable us appreciate it more and more."

THE VERY LATEST DANCES ON THE EDISON DISC

The very latest dance is "Le Rouli Rouli." Its steps are interesting and beautiful to watch. It is an excellent dance for exhibition purposes and is rapidly coming into favor among professionals. The making of this dance record in the Edison Recording Laboratory was supervised by Louis H. Chalif, Principal of the Chalif Normal School of Dancing, New York City, and one of the leading authorities on modern dancing. Mr. Chalif describes the Rouli-Rouli as a simple dance, somewhat similar to the Lu Lu-Fado.

William H. Penn, the author of the "Ta Tao," has woven together a number of characteristic Chinese themes of the comic opera variety. The rhythm is in the form of a One-Step and the piece is recorded here in the proper tempo for that popular dance. The Ta Tao, as a "Chinese Dance" may perhaps attain the dignity of joining the ranks of the newest modern dances. We cannot, however, with due regard for strict truth, say that it has had any great vogue so far in China. Penn's "Ta Tao," as here recorded, does however, make a fine One-Step; it is ideal for dancing, and after all that is the main thing these days. (*Edison Disc Record 50188*).

Still another new dance is the "Dodo Dawdle—Fox Trot" by Ernest Dunkels. Its chief peculiarity is a theme in which ponderous trotting rhythm is carried by the drums. Altogether it is a dance record that for novelty and interest stands 'way above the most of its fellows. (*Edison Disc Record 50189*).

"Amazonia—Polka Breziliene," is the title of another very new dance. Sometimes when residents of the Argentine or of Brazil arrive in this country they have been greatly amazed at the various dance tunes ascribed to their countries, for the dances and the melodies were quite as foreign to them as to us. The present selection, however, really has the true Brazilian characteristics. It is styled a Brazilian Polka. It is suitable for a large number of the popular dance steps, and is also mighty pretty music to hear. In the recording the usual bells, etc., are used to mark the rhythm and altogether the record is of unusual merit. (*Edison Disc Record 50189*).

The "Lu Lu Fado" (Music by Nicolino Milano), the newest French dance," so we are told by one of the most prominent dancing masters of New York City. He says that this rhythm was originally used by the French, but that we Americans borrowed it to make into rag-time to which we danced our Two-Step. Now the French have taken back their own and called it the Lu Lu Fado. In support of this theory it is only justice to remark that there is a curious sincopation to this music that suggests our ragtime. From a musical point of view the most original and prettiest melody will probably be considered the one in a minor key. (*Edison Disc Record 50190*).

"Meadowbrook Fox Trot" (Music by Arthur M. Kraus). The primary interest and value of this record to Edison owners is that it is a perfect Fox Trot number—the best possible music for this favorite dance. It has another interest as well, for as its name implies, it is a descriptive selection. If you will notice, first you hear the horses trotting past. Then comes the barking of the dogs, etc.—in fact all through the record the music is descriptive of a fox hunt. A notable feature of the record is the perfect recording that so admirably carries out the composer's ideas. (*Edison Disc Record 50190*).

"Castle's Half and Half" (Music by Europe and Dabney) claims attention as a very excellent new dance. It is a Two-Step and also half waltz; that is the music is written with alternate bars in 2-4 and 3-4 time. When first heard the effect sounds rather "bob tailed"—you're always expecting another beat. As an ultra modern dance record this is supreme. (*Edison Disc Record 50191*).

Another rattling good One-Step, arranged from the melody of "Same Sort of Girl," is "The Girl from Utah" (Music by Jerome D. Kern). Metropolitan Theatre goes all admire the many beautiful songs in these two productions, several of which have formed the basis of good dance numbers. "The Girl from Utah" music is the kind that haunts you for days after you have heard it. In instrumental form it is irresistible—it just makes you dance. Notice the fine effect given one portion of the record where the melody is carried entirely by bells. Other novelties of recording relieve any possible monotony and make this an exceptionally good record of its kind. (*Edison Disc Record 50191*).

ONLY A SHORT ACQUAINTANCE PROVES THE EDISON DISC SUPERIOR

The following letter sent to M. M. Blackman, Manager of the Phonograph Co. of Kansas City, need no explanation.

"I am pleased to advise you that we have decided to take the Edison Disc, \$250 machine, tested at my residence. I gave Mrs. Hand her choice between an Edison machine and a new—\$250 machine, either equipped with electric motor or spring motor. She made her decision last night after you and Mr. Hall left, I asked her to tell me the points which decided the matter, and they are as follows:

First. Harmony. Can hear the greatest number of voices from a choir.

Second. Not so mechanical.

Third. Two machines in one. She likes the—records as played on the Edison machine. In fact she feels she obtains a better grade music on the—record on an Edison machine than she does with the same record on the—, and so far as the Edison machine and the Edison records are concerned the equipment stands pre-eminent above anything that she has inspected. WILLIAM HAND, Manager, Kansas City Office of the General Electric Co., Kansas City, Mo.



WINDOW DISPLAY OF J. R. KLINGSMITH & CO., GREENBURG, PA.

J. R. KLINGSMITH & CO.'S FESTIVE EDISON WINDOW DISPLAY

ONE of the most artistic small window displays we have ever seen is that of this enterprising Pennsylvania firm located at Greenburg. Passersby stop and admire it day after day, for it is simple, ornate and attractive. The neat effect is certainly a novel idea in window displays and well worthy of being copied.

TWO BLUE AMBEROLS WITH A HISTORY

S. W. LANGFORD of 924 Pennsylvania Ave., N. W., Washington, D. C., writes to the McKee Co., Inc., of that city as follows:

"The accompanying Edison Blue Amberol Record, 'A Perfect Day,' was played 6,500 times with an ordinary four-minute sapphire point and the record is still in fairly good condition. I have a Blue Amberol Record, 'Tipperary,' that has been played over 18,000 times and is still in use."

DOES AS WELL AS SILVERSTONE OF ST. LOUIS

IN the February MONTHLY The Silverstone Music Co. reported the sale of two Edison discs to one family, (Mrs. George Rubelman)—an Edison \$450 Disc for the parlor and an Edison \$150 Edison Disc for an upstairs room—total \$600.

We now have the pleasure of recording another sale of two Edison Disc machines to one party by Alexander MacLean, of Haileybury, Ontario. He recently sold two \$300 Edisons—one oak and one mahogany—to a single home. The total value of the sale was the same as in the Silverstone deal—\$600—quite a nice sum for one family to invest in Edison Disc instruments.

HIGH-CLASS TALKING MACHINE MAN

desires to make a change. Have had ten (10) years experience selling and repairing. Edison man through and through. Best of references.

Address Desirable, Station A, Box 11
Spokane, Wash.

AN ENTHUSIASTIC MUSIC LOVER GREATLY APPRECIATES THE EDISON DISC

THE following enthusiastic letter from Edward Cranch, M. D., Erie, Penna., shows how keenly one music lover enjoys the music of the Edison Diamond Disc:

"Your new and wonderful 'Diamond Disc' Phonograph is far and away the best mechanical reproducer of all sorts of music and oratory that the genius of man has yet invented. It is as far beyond all competitors as was the yacht 'America' at the Royal races at the Isle of Wight, in 1851, when at the last turn she reported ahead, and it was asked: 'What is second?' and the answer came, 'There is no second! Only the America in sight!'

"Your 'indestructible' records include already a host of the very finest masterpieces of vocal and instrumental art, done by the best of artists, and able to charm the sense of hearing, refresh the weary, and awaken priceless memories of thought and feeling.

"All the music of your records is rendered with the most absolute fidelity and precision, giving all the 'over-tones' of each voice and instrument, and every quality of timbre or tone-color and resonance found in the artistic renderings made use of. The listener does not have to call upon his memory or his imagination to fill up any weaknesses or thin qualities of tone, while the simple drawing of a curtain will serve to moderate the sounds when desired, giving all the effect of more or less distance, yet the musical effect is never muffled or suppressed.

"In considering the value of my humble opinion, I will say that I have long been familiar with the best of music, and have studied harmony and composition under Goldbeck, Schwing and Constantin Sternberg, while I have listened many times to the voices of Nilsson, Patti, Lucca, Carey, Mario, Campanini, Peakes, Drayton, and the Choral societies of Cincinnati and other places, and have admired the playing of the Marine Band, of Wieniawski and Wilhelmj, of Rubinstein and Von Bulow, and of the famous orchestra of Theodore Thomas, within two blocks of whose 'Central Park Garden' I lived, in 1874 and 1875. And I have tried to keep up with the successors of these worthies, as well as I was able, to the present time. I have also noticed all sorts of mechanical reproducers, from the old French music-boxes, the street hand-organs and hurdy-gurdies, and mechanical pianos to the unwieldy 'orchestrioni' and the later 'Regina' music-box, and so to the ——— and ——— of the present day, but I never dreamed of such exactitude and elegance of rendition as greets the ear from your new 'Diamond Disc Phonographs.'

"One of these I have had in my home since last April, a gift from one of my sons, and I find it now just as good as new, thanks to the skillful and energetic supervision given to it by your enterprising agent in Erie, Mr. Gustav Holmquist, from whom I buy my records. Keeping these free from dust, I have found no evidences of deterioration from use, but rather a decided improvement, in fact in one or two cases, as in the instrumentals' record of the 'Blue Danube Waltz,' records that at first appeared defective, turned out all right after playing over half a dozen times, and others

have had occasional harsh notes softened and perfected by use.

"The simultaneous reproduction of the most varied and strenuous sounds without the least muffling, or thinning, or suppression of tone of any theme or harmony, makes it possible to follow with delight the most intricate orchestral effects of Wagner's, Liszt's or Rossini's wonderful music, with their ever-changing and interweaving themes and melodies, and giving even such effects as Theodore Thomas used to produce on 'Wagner' nights, when he would have a full extra brass band stationed in a gallery, above and beside his regular orchestra.

"The violin and the 'cello, too, give up all their best effects, and are most perfectly rendered, with the delicate melodies and firm harmonies of the masters of the bow, as Albert Spalding, Carl Fleisch and others.

"The songs of Mary Carson, Ellen Beach Yaw, Agnes Kimball, Lucrezia Bori, of Heinrich Hensel, Jacques Urlus, Reed Miller, Frederic Martin, and of dozens of other worthy artists, are rendered with the same precision, so that it is just like listening to the very voices themselves.

"The presentment of so many sounds at the point of the diamond at the same moment of time, is to me one of the most wonderful things in art. Less than forty years ago I read of the phonograph, but set it down in my mind as a hoax, a clever yarn of some reporter. Later, at the home of Philander C. Knox, of Pittsburgh, I heard one for the first time, it gave a piece as played by the Marine Band, but on a wax cylinder, and heard through little tubes in the ears. After that there was a public demonstration of the telephone and phonograph at the First Methodist Church in Erie.

"I much regret the late destruction of your factories in Orange, by fire, but am glad to know that the 'master records' were saved, and I know that soon the machines themselves will be new upon the market, better than ever, and worthy of the increased patronage they are sure to receive from discriminating lovers of the best music, either for the concert, dance, or vaudeville stage."

THE TYRELLS OF AUSTRALIA DANCING TO THE MUSIC OF THE EDISON DISC

THE EARLY MUSIC HOUSE of Fort Dodge, Iowa, recently gave an exhibition dance in their large store windows by the famous Tyrells of Australia. The Edison disc furnished the music. It certainly drew the crowds and advertised the dance records of the disc. They followed up this exhibition with a matinee dance in one of the theatres and met with more than usual success, a large crowd being present.

The Early Music House has shown commendable zeal this winter in pushing the Edison Phonograph. They have promoted three special enterprises. The first was in the fall when they entertained the public school teachers with an educational program and folk dancing. Then later they gave the above public dancing exhibition in their window following it up with a special theatre matinee. But their most ambitious stunt was a series of musical programs at the Young Women's Christian Association under the direction of Mrs. Smeltzer who is a well-known composer and teacher in the West. They found all these things created an interest in record buying.

BLUE AMBEROLS FOR MAY

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- | | | |
|-------|---|---------------|
| 28204 | Mein lieber Schwan! Lohengrin, <i>Wagner</i> (Tenor, in German) | Jacques Urlus |
| 28205 | Voci di Primavera (Spring Voices) Waltz-song, <i>Johann Strauss</i> , Soprano | Alice Verlet |

REGULAR LIST

50 cents each in the United States; 70 cents each in Canada

- | | | |
|------|---|--|
| 2586 | The Little House Upon the Hill, <i>MacDonald, Goodwin and Puck</i> , Tenor | Manuel Romain and Chorus |
| 2587 | Happy, That's All, Vaudeville Specialty, <i>Van Avery</i> (The Original Rastus) | |
| 2588 | I'm a Millionaire—Tonight's the Night, <i>Rubens</i> , Baritone | Joseph A. Phillips and Chorus |
| 2589 | Love's Melody Waltz—Boston or Hesitation, <i>Daniderff</i> (For dancing) | Jaudas' Society Orchestra |
| 2590 | After Sunset, <i>Arthur Pryor</i> | Band |
| 2591 | Same Sort of Girl—The Girl from Utah, <i>Kern</i> , Tenor and Soprano | Walter Van Brunt and Elizabeth Spencer |
| 2592 | Love's Golden Dream, <i>Lennox</i> , Contralto and Tenor | Helen Clark and Emory B. Randolph |
| 2593 | Some Baby—One-Step, <i>Lenzberg</i> (For dancing) | Van Eps Banjo Orchestra |
| 2594 | My Sunshine ('O Sole Mio), <i>Eduardo di Capua</i> , Tenor | Charles W. Harrison |
| 2595 | At the Ball That's All, <i>J. Leubrie Hill</i> , Tenor and Bass | Harry Mayo and Harry Tally |
| 2596 | You're Plenty Up-to-date for Me, <i>Van Brunt</i> , Tenor | Walter Van Brunt |
| 2597 | The Dying Poet, <i>Gottschalk</i> | Sodero's Band |
| 2598 | The Insect Powder Agent—Coon Vaudeville Sketch with Banjo | Billy Golden and James Marlowe |
| 2599 | Irish Eyes of Love—The Heart of Paddy Whack, <i>Ball</i> , Tenor | Frank X. Doyle |
| 2600 | When I'm Gone You'll Soon Forget, <i>Keith</i> , Tenor and Contralto | Walter Van Brunt and Helen Clark |
| 2601 | Vigorous March, <i>Losey</i> | Band |
| 2602 | O That We Two Were Maying, <i>Alice Mary Smith</i> , Soprano and Tenor | Elizabeth Spencer and Thomas Chalmers |
| 2603 | In the Garden of the Gods, <i>Ball</i> , Baritone | Thomas Chalmers |
| 2604 | The Music Box Rag—Fox Trot, <i>C. Luckyth Roberts</i> (For dancing) | Jaudas' Society Orchestra |
| 2605 | The A. O. Hs. of the U.S.A., <i>Jack Glogau</i> | Edward Meeker |
| 2606 | A Night's Frolic—Descriptive, <i>Andrew Hermann</i> | Band |
| 2607 | Simple Melody—Watch Your Step, <i>Berlin</i> , Soprano and Tenor | Mary Carson and Walter Van Brunt |
| 2608 | Flaming Arrow, <i>Losey</i> | Band |

A GOOD FOLLOW-UP LETTER FROM
SHAW MUSIC CO.

IN response to our standing request for any helpful data to further the sale of Edison products, the Shaw Music Co. send us the following sample of a follow-up letter:

"Most people do not look for a natural tone in 'talking machine' music. They have grown so accustomed to the so-called talking machine tone, that they have come to regard it as inevitable in such reproduction.

"Talking machines have played their part in stimulating the public's interest in music, but it must be conceded that a discriminating appreciation of music can hardly be satisfied with a merely mechanical reproduction that fails to reproduce the most the fine over-tone heard in all music.

"Of all sound reproducing instruments the Edison Diamond Disc alone is capable of so reproducing music as to satisfy the cultured ear and promote musical culture.

"It is a common mistake to believe that all talking

machines—the various This-olas, That-olas, etc.—are manufactured by Mr. Edison. In justice to yourself—and to him—we wish to impress unforgetably on your mind that Mr. Edison and the Edison Laboratories have nothing whatever to do with any sound reproducing instruments except those that bear the name 'Edison.'

"Just a word about the Edison Diamond Point Reproducers—the word, 'point' has been misunderstood by some folds—it is NOT A SHARP POINT—it is a genuine diamond with a perfectly smooth rounded point or stylus that does NOT wear out the record like the steel needle does.

"Under no circumstances should you consider a purchase without securing a demonstration in your own home of the wonderful Edison—side by side, if you like—with any other make—a comparison will absolutely convince you of the superiority of the Edison. Would you like to try one in your own home?"

They also attach to the letter a printed list of the homes where they have placed Edison machines—a sort of reference list for intending customers to scan—an excellent idea.

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

DISTRICT OF COLUMBIA

WASHINGTON—McKee Co., Inc.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—McKee Co., Inc.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—Phonograph Co. of Detroit

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW YORK

ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS

DALLAS—Southern Talking Machine Co.
EL PASO—El Paso Phonograph Co., Inc.
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

QUEBEC—C. Robitaille.
MONTREAL—R. S. Williams & Sons Co., Ltd.
St. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynalds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
J. B. Greenhut Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA

PHILADELPHIA—H. A. Weymann & Son.
SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

CANADA

WINNIPEG—Babson Bros.

The EDISON PHONOGRAPH MONTHLY

VOL. XIII.

June, 1915

No. 6



HELEN CLARK, Mezzo-Soprano
(See Page 11)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

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SELLING TIPS FOR DISC RECORDS

THESE tips are given for the purpose of making more exact the science of selling records—for a science this branch of the Phonograph business must now be considered. Formerly it was deemed sufficient to place a record on the machine, give its title glibly to the prospective purchaser and say "Listen." Now it is found that many things may be said about a record before it is played that will interest and prejudice the hearer in its favor. Particularly is this true of the semi-classical and classical selections, which make their appeal more slowly, and from other standpoints than mere tunefulness. The playing of any unfamiliar classical record, if introduced by some interesting comments from the salesman is apt to seem monotonous and frequently boring to the hearer. If, however, the interesting points of the selection, or the manner in which it is recorded have been spoken of, and then as they occur during the playing, are again pointed out, the customer will be inevitably interested, and many sales consummated that otherwise would have been impossible. We have tried, and are trying through the Salesman's manual, to indicate to salesmen some of the talking points of the various records. This must of course, be only the veriest outline of what can be said, the limit only being the salesman's general knowledge of music and his familiarity with the special record in question. Too much stress cannot be laid upon the importance to every record salesman, of having a good working familiarity of music and musical terms. Everyone knows a Waltz or a Tango, and what the terms mean. Equally familiar should be the terms "Arabesque," "Humoreske" and many others that will frequently be met with in the catalogue.

A knowledge of the points that constitute good recording, the novel use of "traps" in dance records in the employment of which our Recording Laboratory is particularly clever, should be possessed by every salesman, so that when he hears them in any particular record they may be commented upon.

As an instance of how one specific little thing may just catch the buyer the following incident actually happened recently. The record was "The Wanderer" sung by Frederic Martin. This classical song is one of the finest in the whole realm of music; it is a most magnificent, impressive record, of that there is no question. The salesman playing it told the customer everything he knew about the song and about Martin. The record was played and the customer did not like it, nor could he be persuaded that he ever would like it. Another salesman who happened to be standing within hearing, approached and took part in the conversation. He tackled the one point that his associate had overlooked—something that was not in the salesman's manual. "Do you realize, sir," he exclaimed, "that this record contains the lowest note ever recorded by the human voice a feature only possible on the Edison Disc." Neither of the others had noticed it particularly, but the customer thought it would be worth playing the record again to hear this remarkable note. The upshot was he bought the record! He didn't like "The Wanderer" much better than when he first heard it (he will in a few weeks though), but he thought the wife and friends would be interested in that low note!

Through this medium we hope to be able to help salesmen to get a better knowledge of music, and of the

specific records, additional examples of which we will give from time to time.

In conclusion we ask most earnestly that salesmen will send us their experiences in selling records—how perhaps you have worked out some general line of appeal to certain customers, or how you sold some particular record through naming some specific point in it.

We want to bring all salesmen in various parts of the country together in this department, so that each may profit by the experiences of the others. Experience is a most valuable and costly thing to secure, and if you will each give yours and in exchange receive others the benefits to be derived are obvious.

Let us repeat; please write us "Editor EDISON PHONOGRAPH MONTHLY," and tell us how you have succeeded, or how you have failed; ask us questions on musical subjects, and tell us what you would like to have us include in this department.

SELLING TIPS ON SPECIAL DISC RECORDS

- 50145 { **American Patrol, F. W. Meacham, Band**
Boston Commandery March, T. M. Carter, Band

This "patrol" selection appeals because of the effect of the music gradually approaching the hearer and then dying away again in the distance "Three Cheers for the Red, White and Blue" is mingled with the melody giving it a timely patriotic touch. On the other side, the "Boston Commandery March" makes an exceptionally fine selection to offer anyone who is at all partial to instrumental records. A religious tone is given by the interweaving of "Onward Christian Soldiers" into the melody.

- 50182 { **I Want to Go Back to Michigan—Fox Trot, Band**
Irving Berlin, for Dancing
Maurice Glide—One-Step, W. Gus Haenschen, Band
for Dancing

This is a dance record that may be praised in the highest terms. The Fox Trot will please even the most blasé hearer, and the One-Step on the reverse is without question as fine a selection for the purpose as has ever been recorded.

- 50183 { **Do the Funny Fox Trot, Earl and Harry Carroll, Band**
for Dancing
You're Here and I'm Here—One-Step, Band
Jerome D. Kern, for Dancing

This dance record will stand comparison with any other ever recorded, and in addition it has the added feature that one of its selections—"You're Here and I'm Here"—is from a musical comedy "The Laughing Husband". This is one of those "whistleable tunes" that everybody likes. "Do the Funny Fox Trot" has several indescribable novelties of recording that should be called to the customer's attention very strongly.

- 50184 { **It's a Long, Long Way to Tipperary, Judge and Williams, Baritone and Chorus**
Albert Farrington and Male Chorus
The Soldiers of the King, Leslie Stuart, Baritone and Chorus
Joseph A. Phillips and Chorus

Never before has public interest in the war been so keen—never before have the stirring strains of "Tipperary" made such an appeal. "Soldiers of the King" also, will be even more popular than heretofore, for it has a martial swing that is irresistible.

- 50195 { **Dixie Medley, Banjo Fred Van Eps**
Infanta March, G. W. Gregory, Banjo Fred Van Eps

Banjo records generally make a hit with the public, and both these selections are worthy of special attention. "Dixie Medley" contains the familiar tunes "Dixie," "Arkansas Traveller," "Swanee River," "Turkey in the Straw," and "Aunt Dinah's Quilting Party." "Infanta March" is full of brilliancy, catchy

tunefulness and general vim. Anyone who likes the banjo at all will enthuse over this record.

- 50197 { **Cecile—Waltz Hesitation, Frank W. Mc Kee, Band**
for Dancing
The Dazie—Two-Step, Henry I. Marshall, Band
for Dancing

This has been judged to be one of the very best of the many modern dance records, and will be enjoyed for its tunefulness alone by anyone to whose attention it is brought. The recording is especially good, and the piercing whistle introduced in "Dazie—Two-Step" should be commented upon.

- 50202 { **Sister Susie's Sewing Shirts for Soldiers, Billy Murray**
Hermann E. Darewski, Tenor
Roll On, Beautiful World, Roll On, Ernest Arthur Crane
R. Ball, Baritone

England went crazy over this tongue-twister "Sister Susie," and so has America, for that matter. Make the hearer try to say over the lines with Billy Murray. On the reverse, the ballad may be spoken of as one of the very best popular ballads recently published.

- 50215 { **Thru the Park March, P. Frosini, Accordion P. Frosini**
Echoes from the Movies, P. Frosini, Accordion P. Frosini

This record should be played for every customer who has not yet heard it. A mastery of the accordion such as Frosini displays is astonishing to say the very least. Call attention to the wonderful speed and delicacy of the runs. Both selections are tuneful and appealing—"Echoes from the Movies" especially so. Remark upon the familiar melodies introduced—Mendelssohn's "Spring Song," "Wedding March" and others.

- 50217 { **The Skating Trot—One-Step, Leonardo Stagliano, Band**
for Dancing
Operatic Rag, Two-Step, Julius Lenzberg Band

The "Operatic Rag" is a selection that may be described most interestingly by any salesman who has heard it a few times, and when its novelty is pointed out it always makes a hit. It is primarily the essence of the raggiest kind of ragtime, and yet it very cleverly uses the melodies of several operatic pieces that are familiar. Parts of "Lohengrin," "Aida" and "Carmen" anyone will recognize. The "Skating Trot" also may be highly praised, for it is an especially fine One-Step number.

- On the 5.15, **Henry I. Marshall, Tenor Pete Murray**

- 50234 { **Happy, That's All, Van Avery, Vaudeville Specialty, Pete Murray**
Van Avery (The Original Rastus)

Anyone who ever heard "Casey Jones" or "Steamboat Bill" liked them at once, and it is the same with "On the 5.15." This is a good record with which to "break the ice," for it puts anyone in a good humor. The monologue on the other side is a mighty good darky vaudeville specialty. Call attention to the clearness, and how plainly every word may be heard.

- 50172 { **America (My Country 'Tis of Thee) Mixed Quartet**
The Star Spangled Banner, Francis Scott Key, Thomas Chalmers
Baritone and Chorus

In these days of the world-wide war, patriotic feeling in every land runs higher than ever before. Americans these days, must not forget their own national songs, and this record especially in view of the manner in which the selections are presented, will be doubly appealing. The "Star-Spangled Banner," particularly as sung by Chalmers, cannot be praised too highly.

- 50179 { **Mountain Echoes, Ludwig André, Violin, Violoncello, Flute and Harp Instrumental Quartet**
Memories—Reverie, Paul Beaumont, Violin, Violoncello, Flute and Harp Instrumental Quartet

Instrumental Quartet, Trio or Quintet records are pre-eminent on the Edison Disc. The great distinguishing feature of the instrument is its ability to keep separate the several tone qualities of the instruments, so that there is no confusion of tone, but each is heard distinctly. This is the main point to be spoken of when this record is played. Incidentally both selections are remarkably beautiful.

- 50213 { **Teenie, Eenie, Weenie—Suzi, Paul Lincke, Contralto and Baritone**
Helena Clark and Joseph A. Phillips
In My Dream of You—The Crinoline Girl, Percy Wenrich, Soprano and Tenor
Elizabeth Spencer and Walter Van Brunt

Both the musical shows "Suzi" and "The Crinoline Girl" are proven successes, and this record, containing

the song hits of them both, should be brought to the attention of everyone. There is nothing you can say about either song that will praise it too much, and one or two hearings of the record will bring out all the beautiful effects of the selections themselves, and the manner in which they are presented.

- 80215** *Down by the Old Mill Stream, Tell Taylor, Tenor and Chorus*
Way Down on Tampa Bay, Egbert Van Alstyne, Baritone
Arthur C. Clough
Owen J. McCormack

This contains a "sentimental" ballad and a "popular" ballad, both of which are especially pretty. These are the kind of tunes that wear well—it's a long time before you ever tire of them.

- 80218** *After the Roses Have Faded Away, Ernest R. Ball, Contralto and Baritone*
When You Wore a Tulip and I Wore a Big, Red Rose, Percy Henrich, Tenor and Chorus
Helen Clark and Joseph A. Phillips
Walter Van Brunt

The duet by Helen Clark and Joseph A. Phillips is as charming a presentation of this famous ballad as could well be imagined, and no one can hear it without being impressed. "When You Wore a Tulip" is equally good in its way, and its catchy swing, combined with interesting words, make it a selection well worthy of especial praise.

- 82053** *The Horn, Ange Flégier, Basso*
The Wanderer, Franz Schubert, Basso
Frederic Martin
Frederic Martin

Anyone who already likes classical songs will probably buy this record immediately after they hear it. Others ought to hear it twice—not consecutively, but with others in between. The second time, they'll find a few of its hidden beauties, and they may be assured, that with each future repetition it will sound even more magnificent. You need not praise the pieces themselves; they are acknowledged—especially "The Wanderer"—to be the finest of their kind in the whole realm of music.

- 82059** *Lullaby—Jocelyn, Godard, Soprano*
Cavatina, "Oh Robert, Robert, Beloved"—Robert le Diable, Meyerbeer, Mezzo-Soprano
Elizabeth Spencer
Elizabeth Spencer

The Lullaby from Jocelyn is familiar to everyone generally as a violin solo. Call attention to this beautiful vocal presentation—it has never been surpassed. The Cavatina from "Robert the Devil" is a favorite operatic number, and Elizabeth Spencer's rendition of it will enthrall anyone.

- 82060** *Toreador Song—Carmen, Bizet, Baritone*
Even Bravest Heart—Faust, Gounod, Baritone
Thomas Chalmers and Chorus
Thomas Chalmers

The status of Thomas Chalmers in the world of Grand Opera in English should be explained to everyone who is not familiar with his career. The parts of *Escamillo* in "Carmen" and *Valentine* in "Faust" are two of his biggest roles. This record gives the leading arias of both characters, and if you make the statement that this record is as artistic and beautiful as any of its kind ever made, you will not exaggerate the slightest.

- 82526** *Voi che sapete (What is this feeling?)—Le Nozze di Figaro, Wolfgang Mozart, Soprano Solo in Italian*
Lucrezia Bori

Lucrezia Bori, the Spanish soprano of the Metropolitan Opera House, is rapidly coming to "the top of the heap." She is heard at her best on this charming record. The "explanatory talk" on the reverse, tells about the opera, the song and the singer, and makes the selection itself doubly enjoyable. Unless the hearer definitely wishes otherwise, always play the "talk" first.

- 83019** *Ah, Mon Fils! (Ah, My Son!)—Le Prophète, Giacomo Meyerbeer, Contralto Solo in French by Marie Delna, Orchestra Acc.*

Marie Delna is the French contralto of the Metropolitan Opera House. The part of *Fides* in "The Prophet" is one of her best, and her interpretation of the "Ah, My Son!" aria is famous. The "explanatory talk" on the other side will prepare your hearer to thoroughly understand and enjoy the selection. In most cases these "talks" sell the record for you, for they literally "do their own talking."

ELEVEN CHASE ONE AND THE EDISON CAPTURES THE PRIZE

STORY AND CLARK PIANO CO., Edison dealers at 1705 Chestnut St., Philadelphia, write us:

"The Edison Diamond Disc has earned another laurel! And earned it fully.

"Some four weeks ago we had the good fortune of coming across a prospect with eleven men of two other phonograph concerns at his heels, besides there being a first class — shop directly across his home, and a — shop around the corner.

"We saw a chance to place the Edison to a big test, and 'we went to it.' The prospect 'kinda liked' the Edison tone, but having three friends as — salesmen hesitated to purchase. We finally agreed to have a recital in his home, and on March 24th found an Edison, a — and a — in the prospect's home. There were about 14 people assembled, every one a — or — devotee. The machines were started, first the —, then the —, and we made the arrangements that the Edison should be the last to be played. There was talking in the room while the other two were playing, but how quiet the room became when the Edison started. How amusing were the expressions on the salesmen's faces.

"Then they started an argument as to the merits of their respective instruments. I kept quiet, I turned on the Edison again, and that did the talking, all the talking that was needed. Then the Edison showed what it could do in playing the — and — records. That was all—one woman—a musical lover said: 'This is the first time that I can follow and understand the words of a — or — vocal record.'

"The contest started at 7.15 P. M., and at 11.55 my prospect became my customer for an A-200. It took that long, because as he said, he did not want to turn down his — friends without giving them a chance. I felt like saying, 'They never had a chance in the first place.'

"Please do not think that we are writing this in a boastful manner, but simply in the spirit that moves those who handle the 'ONLY LINE'—THE EDISON LINE—full confidence in the article they sell."

CHRISTINE MILLER IN BOSTON

An event of unusual interest for Boston took place recently at the F. H. Thomas Co.'s Edison warerooms, corner of Boylston and Exeter Streets. Christine Miller, having gone to Boston as one of the soloists at the Handel and Haydn centennial festival in Symphony Hall, consented to favor a select audience with some of the selections as recorded on the Edison Disc. Miss Miller gave a free recital. A great many persons seized the opportunity of comparing the human voice with the Edison Disc reproduction. As Miss Miller has several records of her voice on the Edison, the demonstration proved something quite unique.



WELLSTON TALKING MACHINE CO.'S INTERIOR

A UNIQUE INTERIOR AT ST. LOUIS

WELLSTON TALKING MACHINE CO., located at 5947 Easton Avenue, St. Louis, recently made a very attractive Edison Disc window display, which elicited much praise from passers-by. The interior of their store is unique in its handsome finish of white. Against this the machine cabinets are set off to advantage. They report a prosperous, active trade.

HOUSTON PHONOGRAPH CO., INC.,
ALIVE TO THE JOB

"THE MUSICAL MART," as they style their Congress Street Store, has a distinctive air to any one who enters it. Located in a good business section of Houston, Texas, it serves a double purpose—as the home of the Edison Disc and the center of all musical merchandise. Mr. George Theil is manager and they make a strong team and judging by results above are a winning pair of hustlers. Mr. A. E. Brown formerly with Harger & Blish of Des Moines, Iowa, is associated with him.

If you will tell me why Thomas A. Edison outclasses all other inventors, I will tell you why the Edison Diamond Disc Phonograph outclasses all others.

CHANDLER & CO., OF BANGOR, ME.,
MEET WITH ENCOURAGING
SUCCESS

Chandler & Co., distributors in Eastern Maine for the Edison Diamond Disc Phonograph, with headquarters in this city, and who have met with great success in featuring both the Edison machines and records, have just opened the second floor of their building on Hammond street, which has been fitted up and equipped in the most elaborate manner. The feature of the second floor is the main room of the recital hall, provided with comfortable upholstered leather chairs and which accommodates a goodly audience at the regular Edison recitals given by the company.

In addition to the recital hall there are three sound proof rooms provided for the demonstration of machines and records. Each of the rooms is decorated in a different style and very comfortably furnished.

ALLEGED SHORTAGES OF B-150
TURN-TABLES EXPLAINED

WE are receiving a considerable number of complaints lately from Jobbers and Dealers of shortages on type B-150 turn tables.

These turn-tables are screwed underneath the bottom shelf of the cabinet and are frequently overlooked in unpacking; hence the complaints.

Attention to this fact will avoid the necessity of writing the factory.

SOME SUCCESSFUL EDISON DISC PROGRAMS

A VERY enjoyable recital was given on Friday, May 14th, by the Phonograph Corporation of Manhattan, New York, at which the following artists appeared in connection with the Edison Disc: Miss Elizabeth Spencer, Soprano; Mr. Arthur L. Walsh, Violinist; Mr. George Schweinfest, Flutist; Mr. Udo C. Gossweiler, Cellist.

The following program was rendered:

1. Overture, Mignon.....*Thomas*
or Maritana.....*Wallace*
2. Charme d'Amour, Valse Lente.....*Kendall*
Orchestra and Instrumental Trio
3. (a) Urna Fatale del mio Destino, fr. La Forza del
Destino.....*Verdi*
Cello Solo, Leo Taussig; Tone Test, Mr.
Gossweiler
- (b) Ave Maria.....*Schubert-Wilhelmj*
Violin Solo, Carl Flesch; Tone Test, Mr.
Walsh
- (c) Hungarian Serenade.....*Jonciere*
Orchestra and Instrumental Trio; Tone
Test, Mr. Schweinfest
4. Berceuse from Jocelyn.....*Godard*
Soprano Solo, Miss Spencer, with Tone Test
5. (a) Spanish Dance No. 8.....*Sarasate*
Violin Solo, Albert Spalding.
- (b) Le Monotrier, Mazurka.....*Wieniawski*
Violin Solo, Carl Flesch. Tone Comparison.
6. (a) Elegio.....*Massenet*
Soprano Solo, Helen Stanley, Cello
Obligato and Tone Test, Mr. Gossweiler
- (b) Charmant oiseau.....*David*
Soprano Solo, Anna Case, Flute Obligato
and Tone Test, Mr. Schweinfest
7. Barcarole from Tales of Hoffman.....*Offenbach*
Loreley Paraphrase.....*Nesvadba*
Orchestra and Instrumental Trio
8. Happy Days.....*Strelezki*
Soprano Solo, Miss Spencer, with Tone Test
9. Jolly Fellows Waltz.....*Vollstedt*
Orchestra and Instrumental Trio

From the Alfred Fox Piano Co., 172 Fairfield Ave., Bridgeport, Conn., comes a simple attractive concert Program, four pages $4\frac{1}{4} \times 9\frac{3}{4}$, printed on heavy brown paper in dark brown ink. The folder is printed on one side, making really eight pages, four of which are blank and folded inside. The following selections are given (without Disc numbers):

PART I.

- BAND. Robert le Diable.....*Fantasie I*
" " " ".....*" II*
- TENOR SOLO. The Bubble.....*High Jinks*
Emory B. Randolph and Chorus
- VIOLIN SOLO. Rodino.....*H. Vieuxtemps*
Carl Flesch

CONTRALTO SOLO. Old Folks at Home.....*Foster*
Christine Miller and Chorus

BANJO SOLO. Dixie Medley.....*Gregory*
Fred Van Eps

BASS SOLO. The Horn.....*Ange Flégier*
Frederic Martin

PART II.

REED ORCHESTRA. Wedding of the Fairies.....
.....*Chas. Johnson*

ORCHESTRA. Barcarole.....(*from Tales of Hoffmann*)

SOPRANO SOLO. Villanelle.....*Eva Dell Acqua*
Mary Carson

COMIC SONG. I Want to Go Back to Michigan
Billy Murray

MALE QUARTET. Alone in the Deep.....*Schmidt*

SOPRANO SOLO. Cradle Song.....(*Old Swedish Melody*)
Elizabeth Spencer

BARITONE SOLO. Good-bye Girls, I'm Through
.....(*from Chin Chin*)
Owen J. McCormack

VOCAL DUET. Miserere, Il Trovatore.....*Verdi*
Agnes Kimball and John Young

A SUCCESSFUL EDISON DISC RECITAL AT THE COLLEGE OF NEW ROCHELLE, NEW ROCHELLE, N. Y.

A VERY successful recital was held in the parlors of the College of New Rochelle and attended by pupils, sisters, parents and friends. The audience was well versed as music is made a specialty in the College, and many of its graduates are skilled musicians. All the Disc selections were well received. "Ave Maria" and "Hungarian Rhapsody" were perhaps the favorites. Many favorable comments were made upon the excellent Edison tone and the utter absence of scratching and metallic timbre.

The Mother Superior invited Mr. Miller, a critic, to be present. He is well known as an accomplished pianist, appearing in concerts, etc., has a highly trained musical ear, being a piano tuner also. His criticism of the Edison Diamond Disc was as follows:

"It has a full round tone and an entire absence of scratching and metallic timbre; the enunciation is clearer than any I have heard. There is an individuality of voices and instruments in ensemble pieces. Its violin selections are unexcelled for quality. Its reproduction of piano music is excellent while in other machines a piano reproduction sounds like a banjo. There is an entire absence of shouting delivery which is so common, especially in Caruso records, and there are the well-balanced tones of the various instruments in band selections."

Much interest was displayed in the various features of the instrument, the Diamond Point, the Automatic feed, and the hardness and thickness of Edison records.



HOUSTON PHONOGRAPH CO., HOUSTON, TEXAS

TEXAS NOT BEHIND IN EDISON SALES

The Houston Phonograph Company, whose store interior appears above, have been energetically pushing Edison business ever since the first of the year and are realizing now some good results. They have attractively arranged their store and given especial attention to recitals, following up every inquirer systematically and persistently. Several good sales have been made and more are ready to be closed. Their sale of Edison records, also, has taken a boost and no opportunity is lost to place a record before a prospect.

THE EDISON AT THE WORLD'S FAIR, SAN FRANCISCO

The Pacific Phonograph Co. has placed Edison disc phonographs in a number of State buildings at the Exposition, including the New York, New Jersey, Indiana, Missouri, Wisconsin, Kansas, Illinois and Ohio, where they are featured prominently. Besides, there is a machine in the Y. W. C. A. building and also one in the Edison Battery exhibit in the Palace of Transportation, which gives the Edison products notable representation at the Exposition.

Some of the cabinets are of special finish, to match the furnishing of the rooms in which they are located. Demonstrators are being sent to the exposition by the Edison interests and advantage is being taken of every opportunity to advance the popularity of the Edison product.

UNDERTAKERS APPRECIATE THE EDISON DISC

THE difficulty, especially in small towns, of securing suitable music for funeral services has been a serious handicap to many whose duty it is to provide for these last rites. It is not possible, often times, to secure a singer for love or money, especially if the funeral happens in the summer months when singers are away and church choirs are on a vacation. Another draw back is the expense, which many cannot afford.

B. C. Wallace, the leading undertaker at Stockton, Cal., has recently purchased an Edison disc expressly for funerals. So far, its use has been eminently successful. He has the instrument placed in a separate room and it is impossible to tell the singing from the actual living voice. He is very much pleased with it and has had many favorable comments. Among the records suitable, he finds:

- 80074 Dreams of Galilee
Nearer My God to Thee
- 80177 Abide With Me
Leave Me to Languish
- 80127 One Sweetly Solemn Thought
Lead Kindly Light
- 82511 Ave Maria
Sweet Spirit Hear My Prayer
- 80225 Jesus Christ is Risen Today
Day of Resurrection

It is our purpose to record other religious selections appropriate for such occasions.

The instrument was sold to Mr. Wallace by "Branches," Stockton, Cal.

A FEW DON'TS WHICH APPLY TO EDISON DIAMOND DISC PHONO- GRAPHS—MODEL B

DON'T take out the Main Spring when a machine does not regulate, until you are sure that the trouble is with the Spring.

DON'T take the Roller out of the Governor Shaft. If the roller binds on the side of the slot loosen the Governor Spring Screws and set the Sleeve so that the Roller is free, and tighten each screw a little at a time.

DON'T forget that lubrication is a very important thing. See that the Governor is not gummed up. Clean well and oil with special "Edison Diamond" oil.

DON'T use any other oil—this is important—as we have done a lot of experimenting, and have determined the best oil and grease to use.

DON'T let the Turn Table Spindle Worm or Governor Worm run dry—oil with special "Edison Diamond" grease. Do not use light oil on these parts, or bad regulation and "noise" will result.

DON'T fail to turn the Speed Indicator to "Stop" when removing the Turn Table. When the Spring is unwound see that the bronze Gear is free and has about one sixteenth of an inch side play.

DON'T over-wind the Spring. This will strain all parts. Wind slowly and do not force the Crank when resistance is felt.

DON'T allow the machine to get gummed up with dust. Remember, that a phonograph perfect enough to play our records as perfectly as our standard requires, is a fine piece of mechanism, and comparable to a watch.

Notice the Friction Shoes that bear against the Governor Disc. See that they do not tip up. This will cause bad regulation.

See that the Horn Feed Shaft is free.

See that the Governor Pivot Bearings are not too tight, or bent, or all gummed up with old oil.

Dry graphite—Dixon's No. 2—is used on the Main Springs. If it is necessary to lubricate the Main Spring, remove the Plug Screw in the Barrel and wind the Spring up full. Then blow in a little graphite with an insect powder blower. Let the Spring unwind a few times and then repeat. Use just as little graphite as possible, and try to get it between the leaves of the Spring.

Use "Edison Diamond" grease on the winding Gears.

CAUSES OF BAD REGULATION

Governor Frictions become tipped.

Governor Sleeve gummed up, or dirty.

Governor Shaft is not smooth.

Governor Sleeve rubbing on the Roller

Lack of oil on the Governor Pivots, Governor Sleeve, etc.

Lack of grease on the Worm.

Governor Pivots are too tight, or bent.

Lack of oil on the Spindle bearings.

Lack of grease on the Spindle Worm.

Horn Feed Shaft is not free.

Barrel Gear not free due to lack of oil, or Barrel Lining Disc is too tight on the sleeve.

CAUSE OF NOISE

Lack of lubrication.

Improper adjustment of the Governor Worm Wheel. This can be adjusted by raising or lowering the Turn Table Spindle by means of the Adjusting Screw at the bottom, after the Set Screw has been loosened. Caution—be sure that the Motor is not wound when loosening the Set Screws.

Governor out of balance—due to Springs not being bent alike. Also causes a "drunken" Governor.

The most probable cause of "noise" is lubrication.

MR. EDISON AGAIN HONORED

ON May 7th the Civic Forum presented to Mr. Edison, "inventor and benefactor" a gold medal as a national testimonial. President Butler of Columbia University who presented the medal said:

"This gold medal is not awarded for any particular achievement, but for distinguished services and great scientific achievements and in recognition of a great career, which has a place among the very highest in the roll of human history."

Not all the friends and admirers of the inventor and scientist who went to the hall to pay him honor were able to get inside. All the seats from gallery to stage were occupied when Mr. and Mrs. Edison walked with the speakers to the front of the platform. The great audience of men and women stood when Mr. Edison and the others on the stage arose as the presentation was made.

Among those who were present were: Henry Ford, President Ira Hollis of the Worcester Polytechnic Institute, E. W. Rice, President of the General Electric Company; Theodore N. Vail, President of the American Telegraph and Telephone Company; Guy E. Tripp, President of the Westinghouse Electric Company; Nicholas F. Brady, President of the Edison Electric Company; Union N. Bethel, President of the New York Telephone Company; John Borroughs, Rear Admiral Robert E. Peary, Professor Arthur E. Kennelly of Harvard; Newcomb Carlton, President of the Western Union Telegraph Company; Gano Dunn, President of the J. G. White Engineering Company; J. G. White, President of the J. G. White Company, and Frank G. Sprague.

President Wilson sent this message to Mr. Edison:

"THE WHITE HOUSE,

"WASHINGTON, D. C., May 6, 1915.

"Please present my sincere and most cordial greetings to Mr. Edison this evening, and say how happy I would be if it were possible for me to be present to express my great admiration of his distinguished services and achievements. "WOODROW WILSON."



EFFECTIVE WINDOW DISPLAY AT LOS ANGELES

VERNON MUSIC CO.'S EDISON BUSINESS BRISK

ABOVE we give a reproduction of the window display recently given the Edison Disc by E. E. Hollands of the Vernon Music Co., 4409 Central Ave., Los Angeles, Cal. Mr. Hollands reports the sale of several \$200 machines and several smaller ones. They are enterprising dealers using every legitimate means to push their business.

BLUE AMBEROL WINNING PANAMA FAME

THE Pacific Phonograph Co. of San Francisco have this comment to make of the Panama Canal Exhibit at the Fair:

"The Edison Records which are used in explaining to the observer the features of the Panama Canal at the Panama Canal Concession at the Panama-Pacific Exposition play on an average of 3300 times per week and are replaced on an average of every six weeks.

"If my arithmetic is not 'rocky' this means 19,800 playings before a Blue Amberol Record is discarded. We think this some real information for advertising the durability of the Blue Amberol.

"The Panama Canal Panorama' is the most attractive concession in the 'Zone.' Everybody in the world who has the time and the price are going to

visit same. Therefore, when you advertise the durability of the Blue Amberol, in connection with this concession, we think people will know just what you are talking about.

A SEVERE BLUE AMBEROL TEST

ULYSSES S. PARSONS of Spokane, Wash., writes: "I have your fireside phonograph with a number of blue amberol records. I am surprised at the abuse they will stand. In order to satisfy my own curiosity one day I put one to test. I held it about four feet high, let it fall on a base floor three times, then tossed it in the corner about ten feet away, then took a whisk broom and brushed it briskly. Then I picked out about twenty-five or thirty words in the song about three-fourths of the way through the record, played that portion of the song twelve hundred times, which required about seven and one half hours, tallied each time.

"Then when my neighbors came in I would play it for them and challenge them to note the place. I have never yet found a person who could do it.

"Mr. Rickert your agent here could not do so. He was so pleased with it that I let him keep it for the present to help his sales with those who might be skeptical.

"If you can use this letter to help advertise your wonderful blue amberol records you are welcome to do so."



WITT'S MUSIC EMPORIUM, CLINTON, MO.

A WIDE-AWAKE STORE

OUT in Clinton, Mo., J. C. Witt runs a "Music Emporium" where Edison's of all kinds can be heard to advantage, and every facility afforded to enjoy the latest records.

EDISON DEALERS' ROUND TABLE

AMONG the many helpful suggestions received from Edison dealers in response to our request are the following:

Free Advertising Space

Peterson Bros. & Johnson, of Jamestown, N.Y., who run "The Boston Store" there, distribute each month a twelve page circular, 10 x 9½ inches which is published by the New Idea Pattern Co., 636 Broadway, New York. In consideration of the trouble they go to in this disseminating information about the latest dress patterns, they are given a space on the first page, 7¼ x 4 inches in which to make any announcement they desire over their own name. They very generously devote this space in June issue to the Edison Phonograph for which we supply copy. We shall be glad to co-operate with other dealers having option on space in similar circulars for which they act as distributors.

The Edison Wins

To Leslie E. Carl, Deposit, N. Y., we are indebted for a very attractive small folder with the title "The Edison Wins." It fits in an ordinary business envelope (6½) and has 12 pages, folder shape (not bound). It contains just one incident—that of Mr.

Moran the proprietor of the Moran House, Deposit, who after hearing all the talking machines, decided on the Edison Amberola. It's an effective circular, neatly printed on coated paper in two colors. These are the kind that are read.

The Edison in College Athletics

Mr. W. T. Bowles, our dealer at Bloomington, Ind., has rented a model 80 Edison to the University for training purposes. The Coach, Mr. Childs, uses it as an aid in drilling track and football men. The Indianapolis Star comments as follows:

Besides using moving pictures to illustrate points in his method of coaching Indiana athletic teams, Clarence C. Childs has also adopted the phonograph, which he has installed in the new track oval, and which is being used to drill the track and football men. While the track men sprint about the cinder path they mark their steps by the music from the phonograph, from which the muffler has been removed, and which can be plainly heard for a long distance.

A Simple Fetching Edison Invitation

How many Edison dealers ever thought of inviting patrons or possible patrons to their own home? L. Yauslin, of Baldwin, Kansas, sent out recently the following invitation neatly printed in Wedding Text:

Yourself and family are cordially invited to attend a musical recital by the Edison Talent, at our home, Sunday afternoon, from 3:00 to 4:00 o'clock. If you have friends at your home bring them with you.

Mr. & Mrs. L. Yauslin.



EUGENE A. PFEFFERLE'S ATTRACTIVE STORE, NEW ULM, MINN.

EUGENE A. PFEFFERLE of New Ulm, Minn. conducts a high class drug and stationery store with a special Department for Edison Disc and Cylinder Phonographs. He is a great believer in general publicity and has large faith in effective advertising. His success attests the correctness of his viewpoint. His store is unusually attractive, and his display of Edisons all that could be desired.

HELEN CLARK, MEZZO-SOPRANO

THIS charming and artistic young contralto was born in Rochester, N. Y., of a well-known and musical family. Her talent developed early in life for, even as a child, she was known for her phenomenal voice, and at the tender age of nine she began singing in church choirs. The contralto timbre of her voice soon became very pronounced, and when about seventeen years of age she was brought to New York and placed under Madame Jaeger of the Metropolitan Opera House, where she studied for two years. During this time Mr. Conried of the Metropolitan Opera Company cast her for small parts in several operas, among them being "Hansel and Gretel," and "The Queen of Sheba."

Miss Clark has for some time studied with F. H. Haywood, under whose tutorage her voice has matured into that of a contralto, with almost a soprano range. During her many years of study she has availed herself of opportunities offered in the fields of choir, phonograph singing, and in numerous concerts. She is well known throughout the country and is deservedly

popular, not only because of her magnificent voice, but by her charming personality and youthful enthusiasm, which has won her a host of friends everywhere. Miss Clark has thoroughly mastered the art of singing, and her enunciation is exceptionally clear—an important factor in the successful making of Phonograph Records.

EDISON DISC RECORDS BY HELEN CLARK

- 80134 The Boat with my True Love's Name—with Vernon Archibald.
- 80137 Drifting—with Vernon Archibald
- 80138 Summer Days—with Vernon Archibald
- 80145 When the Twilight Comes to Kiss the Rose
- Good Night—with Vernon Archibald
- 80148 For You—with Vernon Archibald
- 80151 In the Candle Light—with Emory B. Randolph
- 80155 Beautiful Isle of the Sea—with Vernon Archibald
- 80161 In the Valley of the Moon—with Vernon Archibald
- 80163 Let By-Gones be By-Gones—with Vernon Archibald
- 80165 I Love You—with Vernon Archibald
- 80166 Come to Me—with Vernon Archibald
- 80167 Love's Golden Dream—with Emory B. Randolph
- 80182 Only to You—The Girl from Utah—with chorus
- 80185 When it's Night-time Down in Burgundy—with Walter Van Brunt
- 80187 Mrs. Sippi, You're a Grand Old Girl—Pretty Mrs. Smith, with Billy Murray
- 80213 Teenie, Enie, Weenie—Suzi, with Joseph A. Phillips
- 80218 After the Roses Have Faded Away—with Joseph A. Phillips

CYLINDER PHONOGRAPHS CONVENIENT TABLES FOR RECKONING INTEREST ON INSTALLMENT SALES

In the following tables interest is calculated at 6 per cent. by the usual partial payment method of calculation, and is added to each monthly installment, showing the amount due each month under the various terms of sale enumerated. The average payment, that is to say, the monthly installment plus the total interest divided equally, is also shown. In some states where conditional sales are not valid against third parties unless recorded, it is customary to use so-called lease forms. In an instrument which purports to be a lease and wherein the payments are in the form of rentals, it is scarcely consistent to make any reference to interest, and where it is desired to charge interest, the most obvious method is to make the rental charge equal to the rental installment plus the average interest.

\$200 Instrument

Installments	\$20 down and \$20 per month	\$40 down and \$20 per month	\$40 down and \$10 per month
1st.....	\$20.90	\$20.80	\$10.80
2d.....	20.80	20.70	10.75
3d.....	20.70	20.60	10.70
4th.....	20.60	20.50	10.65
5th.....	20.50	20.40	10.60
6th.....	20.40	20.30	10.55
7th.....	20.30	20.20	10.50
8th.....	20.20	20.10	10.45
9th.....	20.10		10.40
10th.....			10.35
11th.....			10.30
12th.....			10.25
13th.....			10.20
14th.....			10.15
15th.....			10.10
16th.....			10.05
Average payment.....	\$20.50	\$20.45	\$10.43

\$125 Instrument

Installments	\$12.50 down and \$12.50 per month	\$25 down and \$12.50 per month	\$25 down and \$6.25 per month
1st.....	\$13.06	\$13.00	\$6.75
2d.....	13.00	12.94	6.72
3d.....	12.94	12.88	6.69
4th.....	12.88	12.81	6.66
5th.....	12.81	12.75	6.63
6th.....	12.75	12.69	6.59
7th.....	12.69	12.62	6.56
8th.....	12.62	12.56	6.53
9th.....	12.56		6.50
10th.....			6.47
11th.....			6.44
12th.....			6.41
13th.....			6.37
14th.....			6.34
15th.....			6.31
16th.....			6.28
Average payment.....	\$12.81	\$12.78	\$6.52

\$60 Instrument

Installments	\$6 down and \$6 per month	\$12 down and \$6 per month	\$12 down and \$3 per month
1st.....	\$6.27	\$6.24	\$3.24
2d.....	6.24	6.21	3.22
3d.....	6.21	6.18	3.21
4th.....	6.18	6.15	3.19
5th.....	6.15	6.12	3.18
6th.....	6.12	6.09	3.17
7th.....	6.09	6.06	3.15
8th.....	6.06	6.03	3.13
9th.....	6.03		3.12
10th.....			3.11
11th.....			3.09
12th.....			3.07
13th.....			3.06
14th.....			3.05
15th.....			3.03
16th.....			3.02
Average payment.....	\$6.15	\$6.14	\$3.13

\$30 Instrument

Installments	\$3 down and \$3 per month	\$6 down and \$3 per month	\$6 down and \$1.50 per month
1st.....	\$3.14	\$3.12	\$1.62
2d.....	3.12	3.11	1.61
3d.....	3.11	3.09	1.61
4th.....	3.09	3.07	1.60
5th.....	3.07	3.06	1.59
6th.....	3.06	3.04	1.58
7th.....	3.04	3.03	1.58
8th.....	3.03	3.02	1.57
9th.....	3.02		1.56
10th.....			1.55
11th.....			1.54
12th.....			1.54
13th.....			1.53
14th.....			1.52
15th.....			1.51
16th.....			1.51
Average payment.....	\$3.08	\$3.07	\$1.57

THE EDISON DIAMOND DISC VICTORIOUS

STEVENSON BROTHERS of Coshocton, Ohio, write: "We were in competition with six other machines of standard make in endeavoring to sell the Local Masonic Lodge, and were a wee bit in doubt as to whether we would make the sale or not. We decided, however, to leave it fairly to the lodge to judge and decide. At length their representative walked into our store and placed the order for a \$150 Edison, which we promptly delivered.

This is some sale and it goes to show that the Edison certainly has the right kind of quality in it or we couldn't say that of all the competitions that we have been in that *"The Edison Disc Has Never Been Knocked Out."*

EDISON BUSINESS SPLENDID

"OUR wholesale business for the month of April was 25 percent. better than any month since the Phonograph Corporation of Manhattan was established," said L. S. McCormick, manager of the company, when seen at the Edison Shop, 473 Fifth Avenue, New York. "We have closed accounts with a large number of dealers in our zone, many of whom have affirmed their intention of featuring the Edison Diamond Disc Phonograph and records extensively in their daily local newspapers. The dealers in our territory have expressed keen gratification with the decision, to insert an interest clause in the contracts in the future."

DISC PHONOGRAPHS CONVENIENT TABLES FOR RECKONING INTEREST ON INSTALLMENT SALES

In the following tables interest is calculated at 6 per cent. by the usual partial payment method of calculation, and is added to each monthly installment, showing the amount due each month under the various terms of sale enumerated. The average payment, that is to say, the monthly installment plus the total interest divided equally, is also shown. In some states where conditional sales are not valid against third parties unless recorded, it is customary to use so-called lease forms. In an instrument which purports to be a lease and wherein the payments are in the form of rentals, it is scarcely consistent to make any reference to interest, and where it is desired to charge interest, the most obvious method is to make the rental charge equal to the rental installment plus the average interest.

\$250 Instrument

Installments	\$25 down and \$25 per month	\$50 down and \$25 per month	\$50 down and \$12.50 per month
1st.....	\$26.13	\$26.00	\$13.50
2d.....	26.00	25.87	13.44
3d.....	25.87	25.75	13.37
4th.....	25.75	25.63	13.31
5th.....	25.63	25.50	13.25
6th.....	25.50	25.37	13.19
7th.....	25.37	25.25	13.13
8th.....	25.25	25.13	13.06
9th.....	25.13		13.00
10th.....			12.94
11th.....			12.87
12th.....			12.81
13th.....			12.75
14th.....			12.69
15th.....			12.63
16th.....			12.56
Average payment.....	\$25.63	\$25.56	\$13.03

\$200 Instrument

Installments	\$20 down and \$20 per month	\$40 down and \$20 per month	\$40 down and \$10 per month
1st.....	\$20.90	\$20.80	\$10.80
2d.....	20.80	20.70	10.75
3d.....	20.70	20.60	10.70
4th.....	20.60	20.50	10.65
5th.....	20.50	20.40	10.60
6th.....	20.40	20.30	10.55
7th.....	20.30	20.20	10.50
8th.....	20.20	20.10	10.45
9th.....	20.10		10.40
10th.....			10.35
11th.....			10.30
12th.....			10.25
13th.....			10.20
14th.....			10.15
15th.....			10.10
16th.....			10.05
Average payment.....	\$20.50	\$20.45	\$10.43

\$150 Instrument

Installments	\$15 down and \$15 per month	\$30 down and \$15 per month	\$30 down and \$7.50 per month
1st.....	\$15.68	\$15.60	\$8.10
2d.....	15.60	15.52	8.06
3d.....	15.52	15.45	8.03
4th.....	15.45	15.38	7.99
5th.....	15.38	15.30	7.95
6th.....	15.30	15.22	7.91
7th.....	15.22	15.15	7.88
8th.....	15.15	15.08	7.84
9th.....	15.08		7.80
10th.....			7.76
11th.....			7.72
12th.....			7.69
13th.....			7.65
14th.....			7.61
15th.....			7.57
16th.....			7.54
Average payment.....	\$15.38	\$15.34	\$7.82

\$80 Instrument

Installments	\$8 down and \$8 per month	\$16 down and \$8 per month	\$16 down and \$4 per month
1st.....	\$8.36	\$8.32	\$4.32
2d.....	8.32	8.28	4.30
3d.....	8.28	8.24	4.28
4th.....	8.24	8.20	4.26
5th.....	8.20	8.16	4.24
6th.....	8.16	8.12	4.22
7th.....	8.12	8.08	4.20
8th.....	8.08	8.04	4.18
9th.....	8.04		4.16
10th.....			4.14
11th.....			4.12
12th.....			4.10
13th.....			4.08
14th.....			4.06
15th.....			4.04
16th.....			4.02
Average payment.....	\$8.20	\$8.18	\$4.17

EDISON GRIT

Copyrighted by Walt Mason

FROM Walt Mason of Emporia, Kansas, well known to newspaper readers, comes the following: "When Edison awoke one night, Misfortune loomed up in his sight, and dealt a heavy stroke; his mighty shops were all ablaze, the product of his toilsome days was going up in smoke. He lost a thousand cherished things, he lost a fortune fit for kings, while fire fiends painted red, against the gods he might have railed, he might have wrung his hands and wailed, but not a tear he shed. He gazed upon the sea of flame, and said, 'This interrupts the game, but 'twill not do so long; tomorrow we'll be all on deck, and clear

away the smoking wreck, a thousand workmen strong! We'll build up better than before, and if the fire fiend comes once more, we'll soak him in the eye.' And then this great, heroic man retired to figure on a plan, nor heaved a single sigh. And we, who run around and curse, when'er we meet some slight reverse, should bear in mind this tale; we ought to meet with dauntless front misfortune's worst and fiercest stunt, and not put up a wail."

Now is the time to look up those of your customers who will soon go into summer quarters. Sell them a good stock of records and arrange to send them some of those forthcoming.

BLUE AMBEROLS FOR JUNE

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- | | | |
|-------|--|----------------------|
| 28206 | Island of Dreams, <i>Stephen Adams</i> , Tenor, orch. acc. | Redferne Hollinshead |
| 28207 | Bedouin Love Song, <i>Pinsuti</i> , Bass, orch. acc. | Arthur Middleton |
| 28208 | My Ain Countrie, <i>Mrs. Ione T. Hanna</i> , Contralto, orch. acc. | Christine Miller |

REGULAR LIST

50 cents each in the United States; 70 cents each in Canada

- | | | |
|------|--|--|
| 2609 | Sextet—Lucia di Lammermoor, <i>Donizetti</i> | Sodero's Band |
| 2610 | I'm on My Way to Dublin Bay, <i>Stanley Murphy</i> , Male voices, orch. acc. | Premier Quartet |
| 2611 | Nightingale Song—(You Remember Love), <i>Zeller</i> , Cornet, orch. acc. | Vincent Bach |
| 2612 | Humoreske Song—Adapted from Dvorák's Melody, <i>Gover M. Koockagey</i> , Tenor, orch. acc. | Walter Van Brunt |
| 2613 | Violin My Great Grand-Daddy Made, <i>Ernie Erdman</i> , Tenor, orch. acc. | George Wilton Ballard |
| 2614 | Friend, <i>Clara Novello Davies</i> , Baritone, orch. acc. | Frederick J. Wheeler |
| 2615 | At the Yiddish Wedding Jubilee, <i>McCarthy, Glogau, Piantadosi</i> , Comic song, orch. acc. | Maurice Burkhardt |
| 2616 | Alone in the Deep, <i>Johann C. Schmid</i> , Male Voices | Knickerbocker Quartet |
| 2617 | My Old Kentucky Home, <i>Foster</i> , Baritone, orch. acc. | Thomas Chalmers and Chorus |
| 2618 | Through the Air, <i>August Damm</i> , Piccolo, orch. acc. | Weyert A. Moor |
| 2619 | My Bugler Boy, <i>Darewski</i> , Contralto, orch. acc. | Helen Clark |
| 2620 | Tickling Love Taps—Suzi—Fox Trot, For dancing | Jaudas' Society Orchestra |
| 2621 | Bid Me to Love, <i>D'Auvergne Barnard</i> , Tenor, orch. acc. | Emory B. Randolph |
| 2622 | Don't Take My Darling Boy Away, <i>A. Von Tilzer</i> , Baritone and Contralto, orch. acc. | Joseph A. Phillips, Helen Clark and Chorus |
| 2623 | In the Hills of Old Kentucky, <i>Chas. L. Johnson</i> , Baritone, orch. acc. | Morton Harvey and Chorus |
| 2624 | La Furlana Italian, <i>Nicola Moleti</i> , For dancing | National Promenade Band |
| 2625 | Liebesfreud, <i>Kreisler</i> , Violin, piano acc. by Robert Gaylor | Richard Czerwonky |
| 2626 | Pilgrim's Chorus—Tannhäuser, <i>Wagner</i> , orch. acc., Male voices | Knickerbocker Quartet |
| 2627 | Hey! Wop, <i>Berlin</i> , Italian Dialect Song, orch. acc. | George L. Thompson |
| 2628 | What Is Love—Watch Your Step, <i>Berlin</i> , Soprano, orch. acc. | Elizabeth Spencer and Chorus |
| 2629 | I Want to Go to Tokio, <i>Fischer</i> , Soprano and Tenor, orch. acc. | Maybelle MacDonald and Walter Van Brunt |
| 2630 | An Old Sweetheart of Mine, <i>James Whitcomb Riley</i> , Recitation | Harry E. Humphrey |

TWO IMMENSELY POPULAR RECORDS IN ENGLAND AND CANADA

No. 80232. A Call to Arms, *Descriptive*, Male Voices Peerless Quartet

Seldom has a record been made with more "atmosphere" than this one for while listening to it we really get a mental picture of "soldiers at play."

As you can easily follow, the action of the record opens with the roll of drums and bugle call. Then after the dialogue, the quartet sings "We're Tenting To-night," one of the favorites of war songs of the United States. This is followed by the familiar "Vacant Chair" song. Then, after the arrival of the courier, amid the great confusion of a rapid departure, we hear the now immortal "Tipperary," which gradually dies away in the distance as the troops march out of hearing.

The Peerless Quartet is composed of Messrs. Albert H. Campbell, Irving Gillette, Arthur Collins and John Meyer.

(Price \$1.50 in the United States; \$2.25 in Canada.)

No. 80232. Your King and Country Want You, *Paul A. Rubens*, Contralto and Chorus Helen Clark

At no time in the history of the world have the women of any civilized country been so active in a war as have the English in the present conflict. This song exactly sets forth the attitude of nearly every woman of the British Empire. Englishmen have been slow to realize the gravity of the nation's position, and have, so the women think, been somewhat slow in enlisting. Every woman desires peace but feels the raising of a huge army the quickest way to obtain it. For this reason, women orators have spoken in the London parks; they have personally endeavored to persuade possible recruits, and to them must be given a large share of the credit for the establishment of the famous "Kitchener's Army."

(Price \$1.50 in the United States; \$2.25 in Canada.)

The Edison Multiplex

(It's a big catalog on your wall—an eye-catcher)

Not only is this handsome fixture an eye-catcher—it is a Record Salesman who constantly works and works *effectively* for you



It consists of a handsome frame which you can attach to a post or flat wall, or anywhere else convenient, by two screws. Six double-faced wings that swing to the slightest touch, are arranged in this frame so that they carry the twelve most recent monthly record sheets like a huge catalog.

Whenever a customer or a "looker" comes into your store, this display instantly compels attention and, without realizing it, the customer begins to read the titles and turn the wings or leaves.

The Edison Multiplex is made of steel, with all joints electrically welded. It is a finished piece of work in every detail. The material has all been polished and subjected to two separate coatings of hard enamel, each one rubbed down after being baked. It cannot become marred or injured even by rough handling—and will stand as a handsome and effective silent salesman for years.

The enthusiasm of all who have seen it should be evidence to you that this is a very superior and efficient means for getting record business. Follow the example of others who have these Multiplex fixtures at work now—by ordering one from us today. The price, complete, is only \$8.50—which is LOW.

One week's selling will almost pay for the fixture, in the smallest store—and in a store of moderate size less time will do it.

\$8.50 is a mighty small price for a fixture made as well as this—you simply can't afford to be without some. Send along the order now.

GRAVES MUSIC COMPANY

Jobbers Edison Disc and Cylinder Phonographs

151 Fourth Street

Portland, Oregon

LOADING UP THE CUSTOMER

WHEN customers come into the store to purchase certain specified records, it is quite in order to draw their attention to certain other records. In fact it would be poor salesmanship not to do it. But it is not good salesmanship to force other records on the customers. It may seem smart to send a customer away with fifteen dollars' worth of records, when he came to the store with the intention of limiting his purchases to four or five dollars, but nine times out of ten it is poor business. Nine times out of ten the customer will resent being sold to against his will, and transfer his trade to some other place.

Edison Disc and Cylinder Business Location FOR SALE

An exclusive Edison disc and cylinder business, established, for sale in a city of 55,000 population.

Correspondence invited. Address A. B. C. care Advertising Department of Thomas A. Edison, Inc.

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

DISTRICT OF COLUMBIA

WASHINGTON—McKee Co., Inc.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—McKee Co., Inc.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—Phonograph Co. of Detroit

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW YORK

ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS

EL PASO—El Paso Phonograph Co., Inc.
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynolds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
J. B. Greenhut Co.

ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA

SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

CANADA

WINNIPEG—Babson Bros.

The EDISON PHONOGRAPH MONTHLY

VOL. XIII.

July, 1915

No. 7



ARTHUR MIDDLETON, Basso
(See Page 4)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 164 WARDOUR ST., LONDON, W. ENGLAND

THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.

COMPANIA EDISON HISPANO-AMERICANA, FLORIDA 635, BUENOS AIRES

EDISON GESELLSCHAFT, M. B. H., 3 YORKSTRASSE, BERLIN

COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS

Volume XIII

JULY, 1915

Number 7

SIX MONTHS' PROGRESS SIX MONTHS' PROSPECTS

JUST six months ago—December 9th—since the Edison fire! Not a day has been lost in the wonderful progress forward! The aspect of the Edison plant today is full of assurance to every Edison man, whether at home or in the field. We said at the time, that December 9th marked the date when a new and greater Edison plant would arise from the smouldering ashes. **BEHOLD ITS REALIZATION TODAY!** Whichever way one's eye turns he sees a solidly reconstructed plant. The buildings, both in their interiors and exteriors, stand for thoroughness and solidity. Manufacturing conditions are nearing the ideal. We shall soon have the balance of our machinery back again under vastly superior advantages. So much for the six months' progress.

And now, a look, forward! Mr. C. H. Wilson, our Vice-President and General Manager, returned a few days ago from a Western trip. Here is how things impress him:

"Prospects were never better than they are at present. Our business is certainly going to be greater this year than in any previous year in the history of the Company. Our manufacturing facilities are now in excellent condition and we are turning out more goods

than we did before the fire in December. We are making material increases in our Record-Manufacturing Department and plan to have by September the output **DOUBLE** what it is at present.

"It is an interesting fact that in spite of business conditions which exist in almost all industries, our business is keeping up to the figure it is; and yet during periods of business depression in the past the same condition has applied. For some reason people continue to buy phonographs in spite of so-called hard times. I must say that I have never been so optimistic regarding the outlook for our business as I am at present."

It is none too early right now to lay your plans for a big Edison business in coming months. If you have been on the fence, it's time to get over and get down. We are optimistic; we're going ahead, and with improved facilities are making ready for your enterprise when you call for the goods.

Away with any half-hearted prospects! It's to be the biggest Edison year yet! Take our cue now and work with us.

Let every Edison jobber and dealer get into the clear light and confidently plan for the coming months. **WE TAKE THE LEAD: WE ALSO BACK YOU UP!**



INTERIOR OF THE STORE OF I. ZION, 2598 BROADWAY, NEW YORK CITY

TO EDISON DISC PHONOGRAPH JOBBER AND DEALERS

WITH reference to the patent infringement suit commenced in the United States District Court for the Southern District of New York, by the Victor Talking Machine Co., against this Company, in April, 1914, concerning which they so extensively circularized the Phonograph trade at that time, we are pleased to announce that on June 4, 1915, Judge Hand decided the case in our favor on all of the claims in issue, dismissing the bill of complaint and allowing costs to this Company.

THOMAS A. EDISON, INC.,

C. H. Wilson, Vice-Pres. & Gen. Mgr.

Orange, N. J., June 11, 1915.

Orange, N. J., June 15th, 1915.

EMployees traveling for this Company are provided with sufficient funds to defray their necessary expenses.

We disclaim responsibility for any moneys loaned or advanced to them, no matter for what purpose.

THOMAS A. EDISON, INC.

THOSE SUMMER LETTERS

We recently sent Edison Disc Dealers five Summer letters to be manifolded and sent (one or all) to prospects. Are you using this copy? Now is the time, if ever.

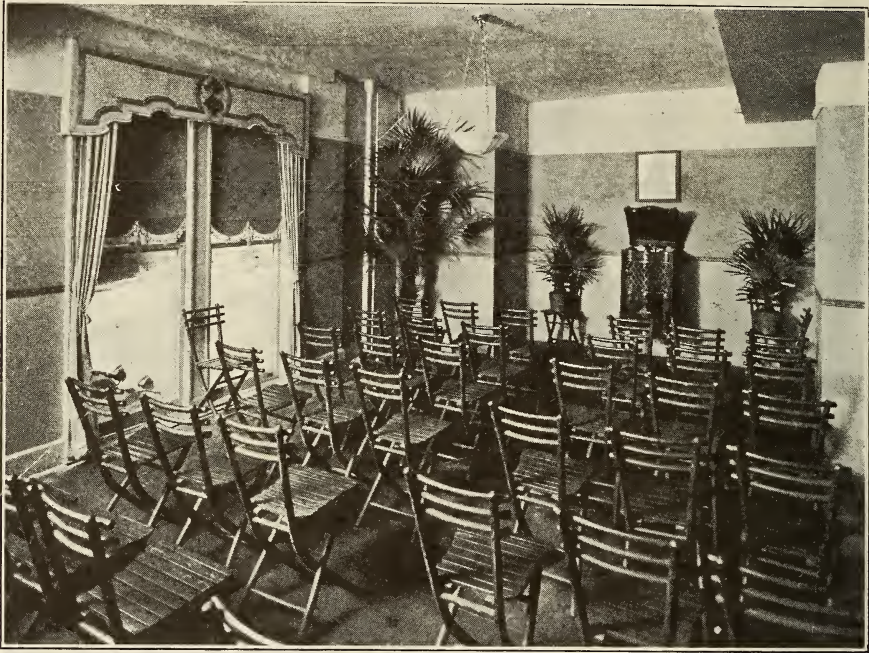
A BEAUTIFUL STORE IN VERY LIMITED SPACE

AS an example of what can be done with very limited space on Broadway, New York, in the midst of a most desirable neighborhood, surrounded with many high-class apartment houses and hotels, the new store of I. Zion, recently opened, is a very striking example. The entire dimensions are only 15x46 feet, and yet there is a fair-sized display-room, small repair shop and concert hall, (the acoustics of which are very good).

The decorations are elegant rather than elaborate with the color scheme throughout in French gray. Prominently displayed on the window and over the booths is the slogan of the house, "Where Good Service is a Habit."

The store is equipped with four sound-proof demonstrating booths, over which is located a mezzanine gallery to provide space for the offices and the recital hall. Mr. Zion holds recitals on the Edison diamond disc phonograph each afternoon from 3 to 5 o'clock, which are well advertised in the neighborhood through the medium of circulars, etc.

The entire store is well designed to cater to the most exclusive class of trade and is getting that trade, and the business from the opening days has been of a very satisfactory character in the matter of volume.



INTERIOR OF THE RECITAL HALL OF I. ZION, BROADWAY, NEW YORK

PRINCETON UNIVERSITY HONORS MR. EDISON

PRINCETON UNIVERSITY conferred the degree of Doctor of Science upon Mr. Edison at its Commencement Exercises on June 15th. In presenting Mr. Edison for this degree, Dean West said:

"Thomas Alva Edison, prolific and ceaseless inventor, notably of the carbon telephone transmitter, the phonograph, the incandescent electric lamp, the three-wire system, the motion-picture camera, the alkaline storage battery, and several modes of generating, regulating, measuring and distributing the electric current for light, heat and power. Endowed with keen insight akin to foresight, he was able to see what physical devices would be most serviceable for human advantage and comfort. For this enormous benefit the whole world is his debtor."

Nine other distinguished men of today received honorary titles, including Major-Gen. Goethals of Panama Canal fame, Hon. Theo. N. Vail, President of the American Telephone & Telegraph Co., and Richard V. Lindabury, the eminent lawyer.

FRANKLIN MEDAL TO MR. EDISON

THE first award of the Franklin Medal, the highest prize of Franklin Institute, Philadelphia, was recently made to Mr. Edison. Mr. Edison, who is a member of the Institute, was present in person.

ARTHUR MIDDLETON, EXCLUSIVELY EDISON

ARTHUR MIDDLETON was born, raised and educated in the State of Iowa. He attended college at Indianola, taking a six-year course in music. It was between the years of eighteen and twenty-two that his voice showed evidences of becoming one of the best. At this early age he was doing most of the important oratorio engagements in the Middle West. From college he went to Chicago, there gaining the reputation as the most-sought-for concert and oratorio basso in the country.

Singing a year ago "Aida," in concert form, in Utica, N. Y., with Madam Alda and Leo Slezak, his wonderful voice immediately impressed Madam Alda, who was instrumental in placing him in the Metropolitan Opera Company, which position he has filled most successfully.

There is no question that his voice is one of the greatest now before the public.

Still a young man, we have reason to believe that this great artist will be considered one of the greatest basses before the American public.

On the Blue Amberol List:

28207 Bedouin Love Song, Pinsuti, Orch. acc.

If you will tell me why Thomas A. Edison outclasses all other inventors, I will tell you why the Edison Diamond Disc Phonograph outclasses all others.



THE COMMERCIAL COMMISSION OF THE REPUBLIC OF CHINA BEFORE
THE EDISON LABORATORY DOOR. HON. DAVID Z. T. YUI
STANDING TO MR. EDISON'S RIGHT

CHINESE COMMISSIONERS GUESTS OF THE EDISON LABORATORY

ON Tuesday, June 8th, eighteen members of the Honorary Commercial Commission of the Republic of China were entertained by Mr. Edison and his staff.

Introducing his fellow-investigators, David Z. T. Yui, Honorary Secretary of the party, said to Mr. Edison:

"We are glad to be on a visit to the greatest Republic in the world and to talk with you, Mr. Edison, one of the best-known members of that great Republic."

Hon. Dr. Yui is a graduate of Harvard University. He acted as interpreter for the party. Cheng Hsun Chang, the leader of the Commission, sent word by his colleagues that he was obliged to remain in New York.

The dean of the Chinese visitors was S. M. Kung; others who made up the party were Charles Imheff, acting chairman of Mayor Mitchell's reception committee; Samuel C. Mead, representing the Merchants' Association of New York; delegations from the Board of Commerce of the State of New York and the American Manufacturers' and Exporters' Association. Prominent business men of New York brought the number up to forty-five.

The Edison plant was selected by the Merchants' Association of New York as one which would be of the greatest interest to the Chinese.

The Chinese appeared deeply interested by all they saw. They listened with intense interest to the technical description of the Edison Storage Battery, which was perfected only after 55,000 individual experiments. It was explained to them that in its most advanced form this storage battery is to be placed aboard the new submarines and that it will overcome the chlorine gas difficulty that probably was responsible for the loss of a submarine in Honolulu Bay recently.

But when the visitors reached the Phonographic Department their enthusiasm rose to the greatest heights.

Half a dozen Edison talking machines were turned loose producing grand opera, ragtime and other selections. The Commissioners gathered around the machines and smiled and nodded approval.

Then came what Kung described "The you talk, he talk your talk back" machine. Commissioner Kung was invited to talk into a tube. "I no talk English," he protested. "Then talk Chinese," said Mr. Hutchison. Gravely Mr. Kung complied. "Now put the tube to your ear," said Hutchison. The demonstrator pressed a button. A moment

later a broad, delighted smile spread over the Commissioner's face as he heard his own voice. Over he rushed to Chairman Chang's son and talked volubly in Chinese, dragged him to the instrument, then rushed to Yui. The delight of the Chinese over this new invention was as unaffected and unconcealed as any child's could have been.

They all pressed forward in their eagerness to take their turns at talking into the tube and then listening to their own voices. And it's safe to say that of all the things they saw at the Edison plant or have observed on their visit here, the Edison Phonograph left the deepest impression.

The Telescribe also afforded them keen pleasure.

The visitors were Mr. Edison's guests at luncheon served in the Storage Battery Building of the plant. Mr. Edison presided and sat at the head of the table. As the guests rose from the table Mr. Yui, turning to Mr. Edison, said:

"We must express to you, sir, our most sincere thanks. We have been privileged to learn much in the United States, but never so much in a single day as we have learned here today at the Edison plant. We Chinese, like other people, believe in immortality, and you, sir, have done much to immortalize men by placing upon record their words, their songs and the very tones of their voices. You have also done much to immortalize yourself by your great achievements."

An hour later Mr. Yui repeated a part of his speech into a recording cylinder and a permanent record was made of it for him and his associates.

After luncheon the party was conducted through the plant and finally stopped at the studio of the Moving Picture Department. Here demonstration of the Edison educational films was also made for their benefit. They saw a boy on the screen mixing chemicals, treating them with water or electricity and then looking through a microscope to see what the effect was. These effects were thrown on the screen, greatly magnified and brought gasps of surprise from everybody.

Just after the moving picture exhibition had begun the fire horn sounded "2—3," which is the alarm for the Edison plant. A shaft of light shot into the darkened room, the picture stopped and the visitors sat still while the employees in the gathering rushed to take their places in the Edison fire companies. Before the alarm had sounded a second time the Edison apparatus was out in the yard and hundreds of employees were at their stations. Then the second sounding of the alarm came. It was "3—3," which showed that a mistake had been made.

After the interruption the Kinetophone or Talking Moving Pictures were shown. Mr. Hutchison

said that it was the first demonstration since the big fire. It turned out to be so nearly perfect that no one could detect any lack of synchrony between the movements of the actors' lips and the sounds of their voices.

Finally, in order to make a permanent souvenir of their visit, Dr. Yui was formally introduced to a common-looking horn and asked to make a farewell address. This he did, only to hear his own words thrown back at him later to see if the record was correct for moulding. Then the party was escorted to the special train that had waited to take them back to Jersey City.

SIX PER CENT INTEREST TO BE CHARGED NOW ON INSTALLMENT SALES

SECTION V. of the new Dealers' License Agreement contains a provision requiring that interest at the rate of not less than 6% per annum be charged and collected on installment sales by lease, conditional sale or otherwise of patented Edison Phonographs, the list price whereof exceeds \$75.00.

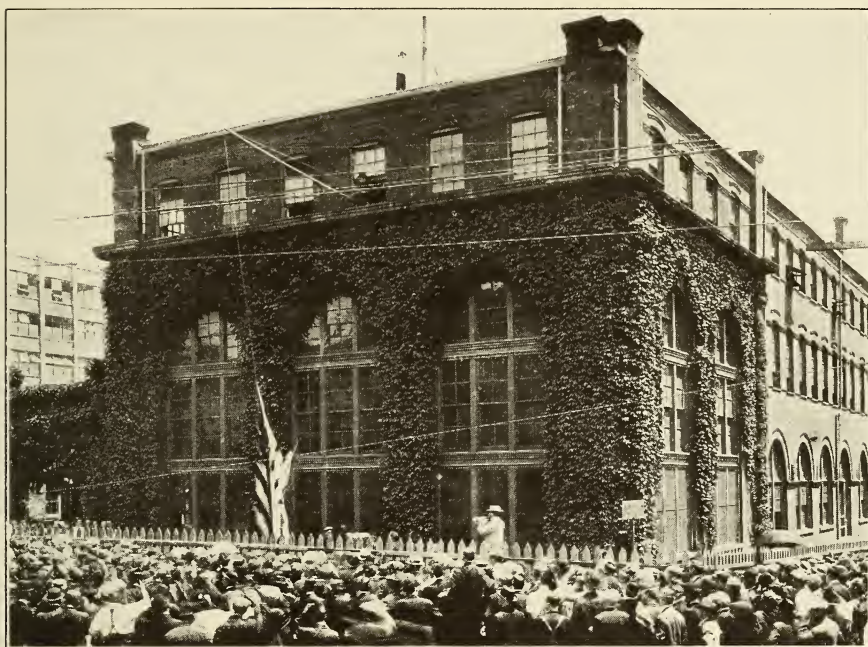
Dealers who employ the expedient of a lease (as distinguished from a conditional sale) should not insert in the lease any reference to interest, but should calculate the interest for the period of the lease and add that sum to the list price before dividing the selling price into rental or installment payments. For example, if a \$200.00 instrument is to be paid for in ten installments and the interest amounts to \$5.00, each rental or installment payment would be \$20.50 instead of \$20.00. For convenience in calculating the amount of the rental or installment payments, we published two tables—Cylinder and Disc—in the June, 1915, issue of the Monthly.

DEAL ONLY WITH RELIABLE PEOPLE WHEN YOU SELL ON INSTALLMENTS

IF a dealer will confine himself to honest people who pay their rent and domestic bills, there is ordinarily little probability that third parties will obtain rights which would prevent repossession of an Edison sold on installments basis.

In most States it is difficult if not impossible to prepare any kind of installment document that will without registration hold title against third parties.

In our opinion the question is a practical rather than a legal one. We do not think it is advisable to sell on installments to a person who cannot at least establish good credit.



THE FIRST "FLAG DAY" AT THE EDISON WORKS. CHIEF ENGINEER HUTCHISON GIVING THE BUGLE SALUTE AS FLAG IS RAISED

FLAG DAY (JUNE 14) AT THE EDISON WORKS



SALUTING THE FLAG

IN view of the state of affairs in Europe the significance of Flag Day this year assumed among all loyal Americans, greater significance than ever. It must come home to the heart of every citizen in this country that "America, the Land of the Free and Home of the Brave," has cause for special rejoicing over the fact that the awful scourge of war has not invaded her borders.

The Edison officials, acting in pursuance of Mr. Edison's wish, invited every employee to appear on Flag Day. at 12:05 noon, before the Edison Laboratory and join in honors to the Flag then hoisted on the

Laboratory flag-staff, while the cornet bugle was sounded. Chief Engineer Miller Reese Hutchison made a brief, spirited address, which was encored.

"The Star Spangled Banner" was then sung by a select number of voices, all joining in the chorus. A cornet soloist furnished the accompaniment.

The occasion was the first of the kind at the Edison Works and it is to be hoped the practice may be repeated each Flag Day in coming years.

Three cheers for the Red, White and Blue,

Three cheers for Mr. Edison, and

Three cheers for the reconstructed Edison Works.

EDISON FIELD DAY JUNE 26th

THE Fourth Annual Edison Field Day of all the Edison industries proved to be a greater event than any preceding. Mr. Edison acted as honorary referee. Much interest was shown in the entries, which were:

100-yard Dash, Jr.	Sack Race
100-yard Dash, Sr.	Three-legged Race
220-yard Dash, Jr.	Stake Driving
220-yard Dash, Sr.	Wheelbarrow Race
440-yard Dash, open	Fat Man's Race
Shot Put	Shadow Race (for the narrow fellows)
Hop, Step and Jump	Special Events for Ladies
Running Broad Jump	Baseball
Running High Jump	
Obstacle Race	

Three medals (first, second and third prize) were awarded for each event.

UTILIZING THE PULPIT TO TALK ON "THE GOLDEN RULE" WHILE THE EDISON DISC DEMONSTRATES

WD. WILMOT, Fall River, works seven days a week in the interest of the Edison Diamond Disc; his enthusiasm cannot be compressed into six days. He is instantly available on the telephone to furnish Diamond Disc music for funerals, for weddings, for delinquent summer church choirs, and even to supplying the pulpit when the regular pastor is inclined to relinquish it for an evening. Mr. Wilmot has become so much of an Edison enthusiast that the names "Edison" or "Wilmot" have become synonymous in all classes of society in Fall River. His method of utilizing the pulpit is novel and clever.

Mr. Wilmot has prepared a concise "Talk on the Golden Rule," outlined as follows:

TWELVE TRANSCRIPTIONS OF THE GOLDEN RULE FOR BUSINESS MEN.

1. Serve the customer as you would be served.
 2. Be truthful to others if you would have others truthful to you.
 3. Do not ask others to be square with you, unless you are square with them.
 4. Advertise the goods you sell as effectively as those you buy because of the advertisements.
 5. Since you would not care to give others something for nothing, do not expect others to give you something for nothing.
 6. If you get full value give full value.
 7. Repay, or show gratitude for what others do, just as you would have them repay, or show gratitude for what you do. (Don't be a sponge.)
 8. Tell customers what they have a right to know about the goods you sell, just as you would have a dealer tell you what you have a right to know about what you buy.
 9. DO NOT DO FOR OTHERS WHAT YOU WOULD HAVE NO RIGHT TO ASK THEM TO DO FOR YOU. (This is the golden rule backwards. "It is a poor rule that don't work both ways.")
 10. As others would not that you should rightly do unto them, permit them not to do unto you.
 11. Whatsoever others would not that you should do unto them, wrongly, permit them not to do unto you, wrongly.
 12. Like as a father should prevent his child from doing wrong, through evil thought, so prevent your neighbor from doing wrong, through evil thought.
- Jesus taught, "Love thy neighbor as thyself," and as regards self, he said, "If thine eye offend thee, pluck it out, and cast it from thee."

But he went even farther than "love thy neighbor AS thyself," for in his last days he said: "A new commandment I give unto you, That ye love one another even AS I HAVE LOVED YOU." John xiii: 34.

"Love thy neighbor as thyself" was the Mosaic standard. Lev. xix: 18.

"Love as I HAVE LOVED YOU" is the Christian standard.

We cannot reach perfection in a day or a year, nor can we acquire a thorough education in a day or a year. We must first learn the a, b, c's and progress day by day.

Accompanying this talk (written by himself) he arranged to give several selections during the service on the Edison Diamond Disc. We append one of his programs:

A SUNDAY EVENING PROGRAM in the Fowler Congregational Church, Fall River, Mass., June 6, 1915:

1. Organ voluntary.
2. Hymn by the choir.
3. Responsive reading.
4. Edison Disc Phonograph, "Close to Thee."
5. Scripture reading; including passages by Moses, Jesus, and Paul, giving the commandment known as the Golden Rule. W. D. Wilmot.
6. Selection by the choir.
7. Notices and collection.
8. Edison Disc Phonograph: "Beautiful Isle of Somewhere."
9. Reading by W. D. Wilmot, including the words of ancient and modern philosophers and religious teachers, concerning the Golden Rule.
10. Edison Disc Phonograph: "Dream of Galilee."
11. Prayer by the pastor, Rev. Chas. H. Washburne.
12. Edison Disc Phonograph: "Nearer My God to Thee."
13. Address by W. D. Wilmot: The Golden Rule a Practical Guide.
14. Discussion of the practical value of the Golden Rule, led by W. D. Wilmot, and questions by the pastor and others answered by Mr. W. D. Wilmot.
15. Closing hymn by the choir.

This was the second time Mr. Wilmot combined an Edison Disc Concert and a talk on the Golden Rule. The other occasion was in vestry on a weekday evening, Monday, March 22d, at the Baptist Church.

His talk at the Baptist Church inspired the pastor, the Rev. Uel. Anderson, to begin writing a sermon on the "Golden Rule," which he preached Sunday, May 23d, and in the course of which sermon he used and read the new versions of the Golden Rule, written by Mr. Wilmot.

And in the meantime, Sunday, May 16th, Rev. Chas. E. Fockler, of the First Christian Church, took these same new versions of the Golden Rule and used them in a sermon announced as "The Reflex Action of Good Deeds."

This combination of the phonograph with Golden Rule talks bids fair to bring calls from a number of the local churches, and incidentally make them think of the utility of the phonograph.

NOTE: The weather was sultry and rainy, yet the attendance was more than double that of any recent Sunday evening service in this church.

After the meeting was dismissed a majority, or nearly all present, remained for about a half hour listening to the Edison Diamond Disc Records.

A word of appreciation from the pastor was received, showing the service given was well received:

"I want to thank you for the very valuable and inspiring service rendered the Fowler Church last evening. Your presentation of the subject was concise, logical and convincing

"Supplemented by the beautiful and appropriate phonograph selections one could not ask a more helpful service.



EDISON RECITAL HALL OF THE NEW LOS ANGELES DEPARTMENT STORE

EDISON DISC RECITAL HALL OF THE BROADWAY DEPARTMENT STORE, LOS ANGELES

WITH the completion of their handsome new building The Broadway Department Store, Los Angeles will undoubtedly have one of the finest Edison Diamond Disc Recital Halls on the Pacific Coast. This auditorium has a seating capacity of four hundred. The acoustic properties are especially good.

The plans of this progressive firm will include several tone recitals in which the remarkable purity of the tone reproduced by the Edison disc will be compared with the various musical instruments used in making the records.

The firm also are planning to make these recitals distinct social events by instituting little courtesies not usual to the ordinary commercial entertainment.

POUNDING THE EDISON DISC WITH A HAMMER CONTINUOUSLY

THE Silverstone Music Co., St. Louis, invented a mechanical contrivance and has displayed it for some time in their show windows. It is a device by which an 8-ounce hammer strikes a suspended Disc so as to demonstrate the extraordinary unbreakable qualities of the Edison Disc.

The hammer, which is fixed on a hinge in a table, is worked automatically by electricity. This hammer has been striking the Diamond Disc

Record since April 5th. The hammer strikes 27 times a minute with clock-like precision, or 22,680 times a day of fourteen working hours.

The record has not been cracked or broken, but does show slight abrasions on the surface.

The question is, how long will it take to break the record?

The record is swung from the top of the window, and the hammer strikes with such force that the blow can be heard distinctly all over the store.

The demonstration has attracted unusual attention, and the keenest interest is manifested by the crowds that constantly watch the contrivance.

The Silverstone Music Co. have just discontinued the action of the hammer and placed an affidavit over the device (including the record) signed by their President, Mark Silverstone, to the effect that the Record has been hit by the hammer more than a million times. The Record shows no indication of these repeated knocks except a slight discoloration. There is no dent in it that can be seen with the eye or felt with the fingers; but the head of the hammer is noticeably worn away.

WHY NOT AN EDISON?

IT frequently happens that an occasion arises to make a present. Maybe it is a wedding, or a wedding anniversary; maybe it's some Lodge officer retiring, or moving to some other town; maybe it is some Y. M. C. A. Secretary going away. Whatever the occasion that suggests a gift of remembrance, why not make it an Edison?

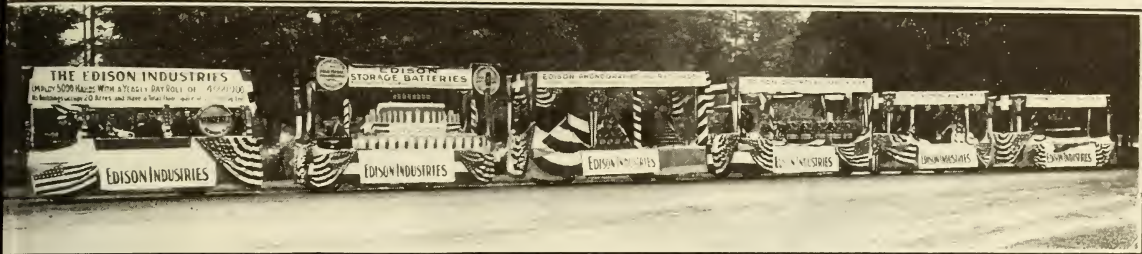
SELLING TIPS FOR EDISON RECORDS—SECOND INSTALLMENT

THE following selling tips represent the second installment of our endeavor to help salesmen in finding new ways of presenting the records to their customers. The appended list is merely made up at random, and the same general methods may be applied to any specific record in the catalog. Hundreds of salesmen have found, and have demonstrated, that *something* of interest may be said about every record, and that, by explaining its interesting points before it is played, a sale is more likely to be consummated. The whole subject is one well worthy of attention, for without its practice no record salesman can hope to keep "in the running."

We again ask that salesmen will tell us their experiences in selling records, so that we, in turn, may present you all with any new ideas that come to us in this way.

SELLING TIPS FOR SPECIAL RECORDS

- 50231 **Love's Melody Waltz—Boston or Hesitation,** *Leo Daniderff*, for Dancing
Jaudas' Society Orchestra
Fine "Hesitation" arrangement of the famous "Berceuse Tendre"—you remember that?—Daniderff's lullaby. Swaying melody—quiet and sweet.
- 50231 **Ecstatic—Waltz Hesitation,** *Vernon-Eville*, for Dancing
Jaudas' Society Orchestra
Good record for Hesitation Waltz—rhythm very well marked.
- 50175 **Moani Ke Ala, Prince Leleioboku**
Toots Paka's Hawaiians
Curious instruments of the Hawaiians—sound like zithers—Toots Paka's Hawaiians famous in vaudeville.
- 50175 **Waiata (Waltz Song), Kealakae**
Toots Paka's Hawaiians
Real Hawaiian folk-song—beautiful melody—characteristic of Hawaiian music and different from anything else in the world.
- 50193 **I'm Goin' Back to Louisiana, E. Clinton Keitbley**
Tenor Billy Murray and Chorus
Real old-fashioned ragtime—now coming back into popularity—Murray's words can every one be distinguished—he sings with vim and enthusiasm.
- 50193 **My Orchard is Short of a Peach Like You, Albert von Tilzer**, Baritone and Tenor
Arthur Collins and Byron G. Harlan
Comic waltz song—very catchy tune—sung by Collins and Harlan in "conversational" style—a "rube duet."
- 50230—**When I Dream of Old Erin, Leo Friedman**, Tenor
Manuel Romain
Sadness in melody depicts longing to return to the dear old "Emerald Isle." Romain unsurpassed at this ballad style.
- 50230 **That's an Irish Lullaby (Too-ra-loo-ra-loo-ral)—Shameen Dhu, J. R. Shannon**, Tenor
Manuel Romain
A Chauncey Olcott ballad—sung by him in his play "Shameen Dhu." Very big hit.
- 50232 **The Dorothy Three-Step, J. Bodewalt Lampe**, for Dancing
National Promenade Band
For dancing the Three-Step—also a charming, catchy melody.
- 50232 **La Furlana Italiana, Nicola Moleti**, for Dancing
National Promenade Band
"La Furlana" an old Italian dance—revived at suggestion of late Pope Pius X., who disliked Tangos and Turkey Trots. Notice curious rhythm—syncopated like ragtime.
- 80091 **Genius Loci, Carl Thern**, First and Second Violins, Viola, Violoncello and Bass.
Interweaving of musical themes—each instrument plainly distinguishable—very fine harmony—exceptionally beautiful instrumental record.
- 80091 **Hearts and Flowers, Theodore M. Tobani**
String Orchestra
Probably most widely known instrumental piece of its kind ever written—more than million copies been sold—makes fine record.
- 80140 **Toreador Hola!, H. Trolle, Tenor** Reed Miller
Real "man's song"—typical robust Spanish ballad—this style is Reed Miller's specialty.
- 80140 **The Moon Drops Low (American Indian Song), Charles Wakefield Cadman**, Soprano
Elizabeth Spencer
Musical theme from an American Indian tribal melody—Cadman leading exponent of American Indian music—novel and beautiful song.
- 80193 **If With All Your Hearts—Elijah, Mendelssohn**, Tenor
Reed Miller
Famous tenor aria from Mendelssohn's oratorio "Elijah." Notice Reed Miller's steady tones—no marring vibrato.
- 80193 **It is Enough—Elijah, Mendelssohn**, Basso
Frederic Martin
The great basso aria from "Elijah"—magnificent, impressive melody.
- 82059 **Lullaby—Jocelyn, B. Godard**, Soprano
Elizabeth Spencer
"Lullaby from Jocelyn," best known as violin solo—beautiful musical theme—"Jocelyn" was opera by Godard—Frenchman—opera not successful. This is original vocal version of the "Lullaby."
- 82059 **Cavatina, "Oh Robert, Robert, Beloved"—Robert le Diable, Giacomo Meyerbeer**, Soprano
Elizabeth Spencer
One of the most tuneful arias in opera "Robert the Devil." One of best of Spencer's operatic records.
- 82516 **Anvil Chorus—Il Trovatore, Verdi**, Mixed Chorus, in English.
Famous "Anvil Chorus" from "Il Trovatore." Notice how the rhythm is carried by the strokes of the anvils—impressive vocal chorus.
- 82516 **Miserere—Il Trovatore, Verdi**, Soprano and Tenor, in English.
Agnes Kimball, Charles W. Harrison and Chorus
Probably best known duet in all opera. Solemn chant at first—tolling of the prison bell—then the beautiful melody.
- 50074—**Gold and Silver Waltz, Franz Lehar**
National Concert Band
By the composer of "Merry Widow Waltz" and "Count of Luxembourg." This is same style—Viennese. Very smooth, catchy waltz strains.
- 50074 **Glory of the Yankee Navy March, John Phillip Sousa**
New York Military Band
Typical Sousa March—one of his best—a brilliant band rendition.
- 50081 **Officer of the Day Two-Step, Hall-Alpert; The Hurricane Two-Step, Paull**, for Dancing
Band
Two selections for dancing the two-step—both catchy, dashing tunes.
- 50081 **Tango Land—Tango, Henry Lodge**, for Dancing
Band
Ragtime version of the Tango—has been very popular—makes fine record for dancing.
- 50085 **Belle of New York and 2nd Reg't Conn. National Guard Marches, Clark and Reeces**
New York Military Band
A long-time favorite—Belle of New York March—famous a decade ago—2nd Regiment March equally popular—notice what a rousing swinging effect the band obtains.
- 50085 **Ben Hur Chariot Race March, E. T. Paull**
New York Military Band
Descriptive composition—Lew Wallace's famous novel—this piece describes the great chariot race.
- 50108 **Vigorous March, F. H. Losey**
New York Military Band
Sturdy march rhythm—fine band arrangement—very stirring record.
- 50108 **Pizzicati—Sylvia, Leo Delibes** Edison Concert Band
"Sylvia," famous French ballet—keynote of this melody is elegance and grace—very popular selection—concert encore number—name comes from "picking" of the violin strings instead of using the bow.



EDISON INDUSTRIES IN THE "MADE IN ORANGE" PARADE, JUNE 19TH

- 50144 **The Red Tulip**—Waltz Intermezzo, *Ernest Weiller*
Edison Concert Band
 Light, charming Waltz-Intermezzo—pretty harmony—catchy tune.

- 50144 **Ruy Blas Overture**, *Mendelssohn*
Edison Concert Band
 "Ruy Blas" was drama by Victor Hugo. Mendelssohn wrote this overture for it in four days. Now a favorite concert selection.

- 50181 **Ballin' the Jack**—Fox Trot, *Chris. Smith and James Reese Europe*, for Dancing **National Concert Band**
 For dancing Fox Trot—dashing, vivacious melody. "Ballin' the Jack" means a new mythical dance, described by the lyric of the original vocal version of this piece.

- 50181 **Reuben Fox Trot**, *Ed. B. Claypoole*, for Dancing **National Concert Band**
 One of the best Fox Trots listed—notice how the "Reuben" idea is suggested—several Rube melodies appear in the tune.

- 50192 **The Aba Daba Honeymoon**, *Fields and Donovan*,
 Baritone and Tenor
Arthur Collins and Byron G. Harlan
 Extremely funny "monkey song." "Aba Daba" is monkey talk—notice how glibly Collins and Harlan get off this jargon—every possible noise is heard during the singing of this song.

- 50192 **My Croony Melody**, *Goetz and Goodwin*, Tenor
Billy Murray and Chorus
 "Croony Melody" refers to a famous modern dance. You will hear it in the introduction and further on also—strains from other popular selections appear at intervals—a unique selection.

INFLUENCING THE JURY WITH AN EDISON DISC

THE McKee Company, Inc., of Washington, D. C., write us as follows:

"We had quite a novel experience on Saturday afternoon.

"One of our friends who has an Edison instrument was serving on a jury on a homicide case. They were out for their usual walk, and he suggested to the marshal that the two juries which were confined on similar cases should walk into our hall and hear the Edison instrument, and they came. The marshal objected as there were others inside, but we arranged seats for the twenty-four jurors and the marshal in the rear of our hall, and they were pleased and delighted with the treat, staying with us for one hour and forty minutes. It happened that we had no advertised recital on Saturday, so that we had the privilege of having twenty-three men who were not familiar with the instrument hear it.

EDISON INDUSTRIES ON PARADE

SATURDAY, June 19th, was designated by the Orange Board of Trade for a "Made in Orange" parade. The procession was over a mile and a half in length and among the floats were six by the Edison Industries, the first containing a full brass band engaged by the Edison organization. A program was issued and in this also "The Vastness of the Edison Industries" was dwelt upon.

HOW TO USE THE SALES MANUAL

SOME little confusion has arisen among salesmen who have not yet put the record cues of Sales-Manual to their proper use. The record sales-talks in this booklet and its supplements are *not* intended for general reading. The finest, most interestingly written encyclopedia or dictionary in the world is too full of new ideas to be read and absorbed. It is not intended that salesmen should study the record cues in sales-manual and attempt to learn them by heart. It is merely to be used as one would use a pocket-encyclopedia (which in effect it is).

The method of use which will result in its greatest value is this: *Keep the manual in your pocket always.* When choosing a record to play (whether the customer's selection or your own) take out the manual and turn to that number. The customer will think you are referring to the catalogue, while in reality you are reading a few sentences about the record you are just going to play for him. In this way, you have the "talking points" of all records, immediately available for your use when wanted.

It is not intended that you should study or attempt to memorize these record talks, any more than you would attempt to study or memorize the information in an encyclopedia.

As a "prompter" the manual is now benefiting hundreds of salesmen, and in this light only must it be considered.



RALPH B. SMITH

SCHOOL CHILDREN'S EDISON DISC PRIZE CONTEST

RALPH B. SMITH, manager of the Edison Diamond Disc Department in the Morehouse-Martens Company Department Store, Columbus, Ohio, has opened a Prize Contest for School Children that promises to have effective results. The plan is so simple and feasible that we give the announcement entire as outlined in their poster, 11x18 inches:

\$75.00 IN PRIZES FOR SCHOOL CHILDREN

A contest open to boys and girls 15 years of age or under. Spend your vacation profitable. Earn one of these cash prizes. Working spare moments will pay you well.

TWENTY-EIGHT CASH PRIZES

Totaling \$75 will be awarded as follows:
First Prize.....\$25.00 in cash
Second Prize.....\$15.00 in cash
Third Prize.....\$10.00 in cash
Twenty-five prizes of \$1.00 each in cash

THIS IS THE PLAN

See how simple it is. Any child may win.

All you need to do is to get your relatives, friends and neighbors to come to The Home Store Phonograph Department on some recital day and hear a recital by the Edison Diamond Disc Phonograph. Seems simple enough, doesn't it?

All children who wish to enter this competition will be furnished with cards. You simply get some one to promise to come to one of the phonograph recitals, give them one of these cards with their name filled in and signed by you. When they present these cards on the day they come to the recital you will receive one credit mark for each one who comes at your request and presents a card signed by you.

The one who receives the most credits, or who sends the largest number to one of our Edison Diamond Disc Phonograph Recitals will win the first prize, \$25.

The one who secures the second number of credits, or who sends the second largest number to a recital will win the second prize, \$15.

The one who secures the third number of credits, or who sends the third largest number to a recital wins third prize, \$10.

The next 25 will be awarded \$1 each.

If you want more information it will be furnished in the Edison Shop, Fourth Floor. The contest is open right now. Start work immediately. Get a large supply of cards and get busy. Ask your neighbors, your relatives, your friends to attend a recital and be sure to give them all a card bearing your name. Be sure you fill out your card properly so that you will get credit. Get your supply of cards in the Edison Shop, and start

out immediately. The harder you work, the sooner you begin, the better chance you have of winning the first big prize of \$25. Get every one you know to come. Go out and get acquainted with people in your neighborhood and ask them to come—AND BE SURE TO FILL OUT A CARD FOR EVERYBODY YOU SEND. Of course if they do not come, you cannot have a credit. SEE THAT THEY PROMISE YOU THEY WILL ATTEND ONE OF THESE RECITALS.

Contest will be open until August 15, 1915, when credits will be counted and the awards will be made.

MOREHOUSE-MARTENS

134-146 South High St.

Columbus, Ohio.

MERLE TILLOTSON IN AN EDISON TONE TEST

MR. PERLEY SHELDON, Ames, Iowa, is the proud possessor of one of the finest Edison Diamond Disc instruments (A450) and personally acquainted with Miss Tillotson, one of the well-known Edison artists. While she was in Ames, he decided to have her sing at his home in a private recital. The occasion was made quite an event and the Edison Disc as well as the artist came in for an ovation.

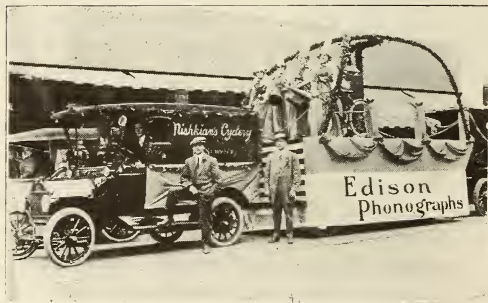
Miss Tillotson sang "Little Daisy's Evening Prayer," 80167, by Dana. Her beautiful voice and the perfect reproduction on the Disc were keenly appreciated by all present.

Miss Tillotson was herself delighted with the experiment, remarking enthusiastically, "I am perfectly delighted with that Edison. Really I didn't know I could sing so well till it sang for me. This is the first time I have heard my voice on the phonograph."

A CALIFORNIA DEALER'S ENTERPRISE

K. H. NISHKIAN, 1137 I Street, Fresno, California, has shown his enterprise in Edison sales a number of times but recently outdid all previous efforts by his float in the Fresno parade. It carried an Edison Diamond Disc instrument, which discoursed many pleasing selections en route.

The display won much applause and was among the finest in the parade.



FLOAT OF K. H. NISHKIAN—FRESNO, CAL.

BLUE AMBEROLS FOR JULY

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- 28209 Before the Dawn, *G. W. Chadwick*, Tenor, orch. acc. Paul Althouse
 28210 O Lord, be Merciful, *Homer N. Bartlett*, Soprano, organ and orch. acc. Marie Rappold

REGULAR LIST

50 cents each in the United States; \$1.00 each in Canada

- 2631 America (My Country, 'Tis of Thee), Mixed voices, orch. acc. Metropolitan Quartet
 2632 When the Daffodils Are Blooming, *Ed. Cuthbertson*, Mixed voices Metropolitan Quartet
 2633 Listen to That Dixie Band, *George L. Cobb*, Tenor, orch. acc. Irving Kaufman and Chorus
 2634 Valcartier—Canadian March, *Frederick J. Pearsall* Sodero's Band
 2635 Little Grey Home in the West, *Herman Löhr*, Tenor, orch. acc. Emory B. Randolph and Chorus
 2636 Desperate Desmond—Drama (Rehearsing the Orchestra) Vaudeville specialty Fred Duprez
 2637 Auntie Skinner's Chicken Dinner, *Theodore Morse*, Baritone and tenor, orch. acc. Arthur Collins and Byron G. Harlan
 2638 Land of My Dreams and You, *H. Sullivan Brooke*, Tenor, orch. acc. Walter Van Brunt
 2639 The Only Girl—Waltz Hesitation, *Herbert*, for Dancing Jaudas' Society Orchestra
 2640 There Must Be Little Cupids in the Briny, *Jack Foley*, Tenor, orch. acc. Billy Murray
 2641 I Didn't Raise My Boy to Be a Soldier Medley—One-Step, for Dancing Jaudas' Society Orchestra
 2642 Oh Maritana—Maritana, *W. Vincent Wallace*, Cornet and Trombone, orch. acc. Louis Katzman and Simone Mantia
 2643 Love is King of Everything, *Jack Vernon*, Tenor, orch. acc. Reed Miller
 2644 United Service Passing in Review Sousa's Band
 2645 Pick a Chicken—One-Step, *Mel. B. Kaufman*, for Dancing Jaudas' Society Orchestra
 2646 Laughing Love, *H. Christine*, Whistling Charles Crawford Gorst
 2647 Oh, How That Woman Could Cook, *Grace Le Boy*, Comic song, orch. acc. Maurice Burkhart
 2648 Indiana, *Magnolia Miller Rowland*, Tenor, orch. acc. Walter Van Brunt and Chorus
 2649 Song of the Chimes (Cradle Song), *Lola Carrier Worrell*, Contralto, orch. acc. Beatrice Collin
 2650 On My Way to New Orleans, *Alvert von Tilzer*, Baritone and tenor, orch. acc. Arthur Collins and Byron G. Harlan
 2651 Andante in F, *Molique*, Flute, orch. acc. Weyert A. Moor
 2652 The Star Spangled Banner, *Dr. Samuel Arnold*, Baritone, orch. acc. Thomas Chalmers and Chorus
 2653 King of the Air March, *Carl Everlof*, Xylophone, orch. acc. Charles Daab

FIVE MONTHS AMONG THE LOBSTERS AND STILL THE BLUE AMBEROL SINGS "PUT ON YOUR OLD GREY BONNET"

THEODORE O'HARA, a Nova Scotia lobster-trapper, sends us the following, through Babson Bros., of Winnipeg, Canada:

"I wish to tell you about the wonderful toughness of the Edison Blue Amberol Record, and the experience I have had with one. I am a lighthouse-keeper and do some lobster fishing. About the 15th of November last a ship sank three miles from lighthouse station. This ship had an Edison Phonograph aboard, and on the 20th of April, after a heavy storm, while hauling my lobster traps, I was surprised to find a Blue Amberol Record in one of my traps. It had been in the water five months, beating and rolling over the rocky bottom of the Atlantic during the winter storms.

"I brought it home and put it on the Edison Cylinder Machine, and was surprised to hear it bring out distinctly the words of 'Put On Your Old Gray Bonnet.'

"I consider this wonderful. I could not help telling you about it. Of course it is scratched up a lot, but one can understand the words and music perfectly."

THREE EDISON INSTRUMENTS SOLD TO ONE INDIVIDUAL

THE Ottawa Phonograph Shop has broken the record for consecutive sales of Edison Disc Phonographs to one individual by selling R. D. Fraser, of Ottawa, Ontario, style A200 for his country home, style A150 for his city home, and B60 for his son. Mr. Fraser has also spent over \$200 for Edison Records, making the amount of the business with him considerably over \$600.

SUGGESTIONS FOR THE CARE AND OPERATION OF NEW AMBEROLA PHONOGRAPHS

BE sure that the Reproducer is firmly seated in the Arm, and the set-screw tightened.

This should be done when the Lift Handle is down—in playing position.

Then see that the Weight Lift Screw is properly adjusted, so that when the Lift Handle is up—weight is raised up as far as it will go, without straining the Weight Suspension Spring. This will give ample clearance between the Diamond and the Record.

For best results, grease or heavy oil should be put on the Reproducer Tube before inserting it in the Horn. This will prevent rattle, and insure a tight joint between the Reproducer and Horn, which is important.

See that the Horn is free, by moving the Reproducer back and forth. This should be very free, and offer no resistance.

Oil the Back Rod and also the Slide.

Oil the Horn Guide Pin with heavy oil or grease.

Be sure that the Cylinder is free on the Shaft, with about 1/64" end play.

Be sure that both ends of the Cylinder are oiled.

Dust or chips in the Gears will cause a clicking noise. Clean the Gears with a brush and some oil.

Clean and oil the Governor.

Adjust the Governor Shaft with about 1/64" end play.

Drunken or irregular Governors are caused by the Governor Springs not being adjusted properly. Loosen all screws (four of them) and then tighten one after the other, a little at a time. The Springs should be bent alike, and the Balls should be the same distance from the Shaft when at rest.

Clean the Feed Screw and the Feed Nut.

The Feed Nut must just engage the Feed Screw when the Handle is down. Too much tension will lift the Reproducer Arm, and cause bad regulation.

Keep all Bearings cleaned and oiled.

Springs on the Cylinder Pinion transmit motion to the Cylinder and take out vibration and tremble. These Springs should both be bent the same. Too little tension will cause bad regulation. Too much will cause tremble.

Use only Edison Diamond Oil.

The Phonograph Shop of Ottawa has a customer whose account runs over \$500 for Edison goods—mostly records.

ANOTHER CHURCH ORGAN DISC RECITAL

THE J. A. Foster Co., Providence, R. I., gave a recital on June 7th at the New Elmwood Christian Church. The musical part of the program was furnished by the Edison Diamond Disc in connection with the pipe organ. Mr. Robert C. Peck of the Foster Company presided at the organ.

An attractive program was printed. "The Rosary" blended so perfectly with the organ that it was thought by many listeners that *Mrs. Peck*, who sat in the choir loft with the instrument, must be singing. Some went so far as to watch her lips, almost doubting the pastor's announcement that it was Christine Miller singing on the Diamond Disc Record. The acoustics of the new church are good and the results were remarkable.



A SIMPLE BUT PRACTICAL SYSTEM FOR CLASSIFYING RECORDS

EDISON dealers have been receiving during the past few weeks samples of a new product designed for the convenience of those who use Edison Phonographs—Superior Record Classifying Labels.

These labels are so designed that records may be conveniently classified for efficient handling, as the system practically eliminates confusion and the possibility of misplacing or losing a record. It will meet a need which users of phonographs have no doubt realized in the past and a ready sale seems assured, if the dealers will only explain the convenience to their patrons.

The store display card, reproduced herewith in reduced form, explains the principle of this system. Label A-3 attached to a record, for example, indicates at a glance that the record belongs in envelope 3 of album A. The label is adapted for classifying Edison Discs or Amberols whether they are kept in albums, trays or special cabinets.

These labels are manufactured by the Salem Publishing and Label Co., Salem, Ohio, but are sold only through the authorized jobbers of Edison Phonographs and Records. The retail price of each set is 10 cents, and there is a liberal margin for the dealer.

The Edison Multiplex

(It's a big catalog on your wall—an eye-catcher)

Not only is this handsome fixture an eye-catcher—it is a Record Salesman who constantly works and works *effectively* for you



It consists of a handsome frame which you can attach to a post or flat wall, or anywhere else convenient, by two screws. Six double-faced wings that swing to the slightest touch, are arranged in this frame so that they carry the twelve most recent monthly record sheets like a huge catalog.

Whenever a customer or a "looker" comes into your store, this display instantly compels attention and, without realizing it, the customer begins to read the titles and turn the wings or leaves.

The Edison Multiplex is made of steel, with all joints electrically welded. It is a finished piece of work in every detail. The material has all been polished and subjected to two separate coatings of hard enamel, each one rubbed down after being baked. It cannot become marred or injured even by rough handling—and will stand as a handsome and effective silent salesman for years.

The enthusiasm of all who have seen it should be evidence to you that this is a very superior and efficient means for getting record business. Follow the example of others who have these Multiplex fixtures at work now—by ordering one from us today. The price, complete, is only \$8.50—which is LOW.

One week's selling will almost pay for the fixture, in the smallest store—and in a store of moderate size less time will do it.

\$8.50 is a mighty small price for a fixture made as well as this—you simply can't afford to be without some. Send along the order now.

MULTIPLEX DISPLAY FIXTURE CO.
918 North 10th Street, St. Louis, Mo.

CHINA, GRATEFUL, APPRECIATIVE AND EMULOUS OF AMERICA

IN connection with the visit of the Chinese Commission to the Edison plant, the following farewell address by the Acting Mayor of New York at New York on the departure of the Commission for Boston, is significant and interesting:

Acting Mayor McAneny said, in part:

"More is gained for the larger things of international relationships and international trade through a visit like this than might be gained by years of diplomatic correspondence, or even through the writings of years. You have come to us fresh from your wonderful Republic, eager to join with us, we believe, in cultivating better relationships between the two countries, relations founded in the healthful basis of trade. We have made a response that, I must believe, has impressed you, in turn. We have shown that our people are more than anxious to meet you, to aid you in establishing that relationship that is so certain to redound to the prosperity of our two countries, and to make for our better international feeling. I congratulate you, gentlemen, upon all that you

have done in the country from which you have come. It is a wonderful story."

Responding in behalf of the guests, Mr. Chang, Chairman of the Commission, said:

"Our hearts are filled with profound gratitude and satisfaction. We want to assure you that we have thoroughly enjoyed our visit to this greatest metropolis of the world. We are glad that we have come. We are more than glad that you have so cordially accepted us as your students. We are grateful that we have learned many a lesson from you, and we shall carry those lessons back with us to China and endeavor to put them into practice."

"In trade and commerce we desire to co-operate with you. In promoting education and securing universal peace we want to co-operate with you. In advancing the cause of democracy and in making this democracy prevail throughout the world we wish to join hands with you. There are two things in which, if possible, we would like to beat you. We should like to show you that we have as warm a heart as the warmest heart that you have for friendship and fellowship, and we should like to try at least to equal if not to beat you in the matter of hospitality."

"We desire to express to you our sincerest thanks and to assure you that we have enjoyed our trip to this great city very much. The visit is altogether too short, but it has been most satisfactory, successful and profitable."

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

DISTRICT OF COLUMBIA

WASHINGTON—McKee Co., Inc.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—McKee Co., Inc.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—Phonograph Co. of Detroit

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW YORK

ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS

EL PASO—El Paso Phonograph Co., Inc.
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynalds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA

SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

CANADA

WINNIPEG—Babson Bros.

The EDISON PHONOGRAPH MONTHLY

VOL. XIII.

August, 1915

No. 8



MME. MARIE RAPPOLD, Soprano

(See Page 3)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 164 WARDOUR ST., LONDON, W. ENGLAND

THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.

COMPANIA EDISON HISPANO-AMERICANA, FLORIDA 635, BUENOS AIRES

EDISON GESELLSCHAFT, M. B. H. 3 YORKSTRASSE, BERLIN

COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS

Volume XIII

AUGUST, 1915

Number 8

ARE YOU READY?

THIS is going to be the biggest year in the history of the Edison Phonograph.

Are you ready to take advantage of your opportunities? Will you be satisfied with less than your full share?

First of all, have you an adequate stock? The dealer who is afraid "to tie up money" in merchandise is always going to be a pretty small dealer. An impressive display of any merchandise helps to make sales. Assuming the same number of visitors to each store and the same amount of sales effort put forth, the dealer who has twenty phonographs on display will sell more than the dealer who has only five. This is not a theory, but a proven fact.

An Edison dealer's stock should be sufficient to enable him to draw on it liberally for recitals and free trials and still leave him with a good display in his sales-room. You have heard of our experimental store in East Orange. We were humiliated the other day by the criticism of a department store manager. He said: "You haven't enough 'machines' to make an impression. The store looks bare. A customer will walk out of here and buy in a place that is full of 'machines.' I never have less than a hundred on display in our department." At the time he criticised us the experimental store had twelve instruments on display and some five or

six out on recital and demonstration work. We immediately stocked up and we found that the department store manager was right in his criticism that we had not been carrying a sufficiently impressive display of goods.

Now the new Edison line affords an opportunity for phonograph display that has never been presented heretofore. From the stately B-250 down through the new disc and cylinder models to Diamond Amberola 30, every cabinet design is attractive and every value an exceptionally good one. Every instrument in the new Edison line is built to and tested by laboratory standards. These new instruments are real musical instruments—not mere talking machines. The public has come to realize this. On all sides one hears the Edison spoken of as in a class by itself, while all the various other makes are considered in another class.

Are you familiar point by point with Edison superiority and the reasons for it? Do you, for example, know why the little Diamond Amberola 30, when compared side by side with any other make of sound-reproducing device—no matter how expensive—gives a more faithful reproduction? This being true of Diamond Amberola 30, the superiority of the other Diamond Amberolas and of the Diamond Disc is of course more noteworthy. You should know why this superiority exists.



SALESROOM OF THE SANTA FE WATCH CO., TOPEKA, KANSAS

Your salesmen should study the Sales Manual.

Dealers who are handling the disc, but not the new Amberola line, are missing a big opportunity. The public knows that the name "Edison" on a phonograph means an instrument of superior design, and those who for reasons of frugality do not desire to purchase a Diamond Disc will buy a Diamond Amberola because they want to take advantage of the advance that Mr. Edison has made in the art of recording and reproducing music.

The time to get Edison business is not to-morrow, but to-day. Have you a sufficient stock? Have you placed adequate orders for the new models? Are you and your salesmen and saleswomen properly posted on the Edison line? Do your record racks contain a complete and sufficient assortment of Edison records? Have you checked up the July 1st numerical list of Edison disc records with your stock? Be sure you have a sufficient stock. We are doubling our disc record capacity, but on the other hand, we expect to double the number of new selections issued. Accordingly, now is the time to re-order from your jobber for your fall needs of the old numbers.

One more question. Are you taking a summer-long siesta? The dealer who doesn't hustle for Edison business in the summer deliberately throws away money. Sales can be made in summer, and what is more important, summer is the very best time to gather prospects and do preliminary work that can be turned into actual sales in the fall.

A HANDSOME SALESROOM IN TOPEKA, KANSAS

THE success with which the Santa Fe Watch Co., 821 Kansas Ave., Topeka, have met with is due in no small way to artistic skill with which they handle the proposition. Being high-class jewelers and diamond importers, they reach a very select trade. The handsome salesroom shown above is in keeping with their conduct of the Edison Phonograph Department of the business.

MME. MARIE RAPPOLD, SOPRANO

MARIE RAPPOLD, prima donna soprano of the Metropolitan Opera Company, came into her own but a comparatively few seasons ago. She made her operatic debut at the Metropolitan Opera House as Sulamith in "The Queen of Sheba," and was hailed immediately as a great success. Mme. Rappold owes her technical skill entirely to her American teacher, Oscar Saenger of New York City. Her debut at the Metropolitan Opera House followed her singing in a Schiller festival in Brooklyn.



THE EDISON RECORDING LABORATORY
OUT FOR AN AIRING

WELL-DESERVED APPRECIATION OF THE EDISON RECORDING LABORATORY

THE average listener takes so much for granted while being entertained by a pleasing record, that he is quite unmindful of the skillful handling of voices and instruments in the recording. Of course the Record *ought to be artistic*, and perhaps it is a compliment that Edison recordings, as a rule, are so uniformly artistic, that the art of making them such is forgotten by the listener in the pleasure and satisfaction that he feels. "It is high art to conceal art," so they say, and certainly the art of handling voices and instruments lies deep in the skill and good taste displayed by the Edison Recording Laboratory.

Many a familiar selection acquires new life and interest when heard on an Edison record. The piece is not changed from the original score, but the artistic blending of voices, the skillful handling of instruments, and above all, the good sound musical judgment displayed in interpreting the composer's ideals—not the introduction of freak ideas—makes each Edison record a standard worthy of any teacher of fine music. This is Mr. Edison's ideal both in regard to the selections themselves, their skillful recording and their ultimate perfection as "real music."

The more one thinks of this matter the easier it is to realize how important skillful recording becomes. It is as important to have a good Director of Recording, as to have a good leader wielding the baton. Each can get the best out of his plastic material only by a thoroughly artistic conception of the composer's ideals and the skillful handling before the recording horn, of "all that goes into the record."

We have long known that Mr. Edison's Recording Laboratory was doing noteworthy work in handling singers' voices and in blending them,

(as well as the instruments accompanying them). It is a pleasure therefore to receive, unsolicited, the following testimonial from one whose appreciation of music makes his remarks all the more welcome and valuable, Prof. W. H. King, of St. Thomas, Ontario:

"It is very great pleasure to compliment your Recording Department on the success of its efforts to secure artistic recording in all Edison records. It certainly uses excellent taste and fine skill in a full and perfect blending of all musical sounds and in the careful handling of difficult compositions. Everything seems so beautifully harmonized; each voice is so admirably supported, that it is no exaggeration whatever to affirm (without fear of being contradicted) that EDISON RECORDS ARE IN A CLASS BY THEMSELVES."

SUPPLANTING THE CLERGYMAN BY AN EDISON DISC SERVICE

WE must confess we have some crack-a-jack enthusiasts among the Edison forces. Just think, for instance, of selling a minister a motorcycle, riding it for the customer beyond the State line (to avoid, we suppose, the local law in regard to riding motorcycles without a license) and then turning the motorcycle over to the purchaser, the minister, for him to take home. Ambitious, as most ministers are, this one attempted to ride the new machine without previous instruction. He got along finely until he came to a hill, when the darned thing went faster and faster down grade, till it landed, preacher and all, in a heap by the roadside—a sorry sight! His face was all cut up, his eyes were black and blue, and he felt lame and sore all over. Such a predicament for a minister to be in, and tomorrow was Sunday. How could he appear in the pulpit?

So far our story doesn't concern the Edison Disc. But wait a moment. This preacher, unlike the hero of the Blue Amberol record ("The Preacher and the Bear") didn't go out a-hunting, but was none the less unfit to preach. So instead of climbing up in a tree, he heads for the nearest telephone, and calls up the man who sold him the motorcycle. This man also dealt in Edison Phonographs, besides "motorcycles for clergymen." To the dealer "the down-and-out clergyman" recited his plight and said, "What in Heaven's name am I to do tomorrow. I can't appear before my people all cut up like this." Equal to the emergency the Edison dealer replied, "I'll occupy your pulpit both morning and evening if I may bring along an Edison Disc." Agreed!

The result was a splendid Fourth of July sermon by our Edison friend and some fine selections on the Edison Disc.



"DEMONSTRATION PARLOR" OF THE GARDNER PHONOGRAPH CO.

THE GARDNER PHONOGRAPH CO.

LOCATED at Gardner, Mass., this concern has shown commendable zeal and enterprise in the conduct of their Edison business, holding high-class recitals frequently and following up all prospects closely. Results have been most encouraging. Above is shown the interior of their "Demonstration Parlor," attractively furnished.

A CUSTOMER'S COMPLAINT

THEY were talking over retail problems and different efficiency ideas that have been successful. "Seems to me the Phonograph dealers are pretty slow," said one; "anyway I don't think they are doing much to create business themselves."

"Why, what's the complaint?" asked the other in surprise.

"Do you own an Edison Disc?"

"Yes."

"You get the Edison Disc Supplement of new records every month, of course?"

"Yes."

"Does the dealer you buy records from go any further than that? Does he ever send you a list of half a dozen Disc Records that he thinks you would like, or that he could recommend?"

"No, he never does."

"Well, that's what I mean. Suppose you go into a men's furnishing store for a necktie. If the clerk produces a couple of dozen styles and colors he confuses you, but if he uses a little judgment and shows you two or three, any one of which would be suitable, you make a quick choice. Now, similarly, when a list of a couple of dozen or more new Edison Disc Records come along I don't know which I want, and frequently I get none; but if the man I deal with suggests when I go into the store a few that he has himself heard and likes, and thinks I would like, why, of course, I buy.

"Now, why can't the phonograph dealer take the trouble to pick out four or five (or half a dozen every month, if he likes), and send me a letter telling me why he thinks I would like these particular Edison Disc Records? Wouldn't he get more business from me than he does now?"

SELLING TIPS

THIS, the third installment of special "selling tips," includes many of the best, most artistic records ever made. Each individual selection of this list has its specific good points, which, if called to the customer's attention, become logical reasons why the record should be purchased. The hints given herewith will serve as a groundwork for the salesman in conducting his selling talk—for every up-to-date record salesman who actively *sells his records*, does not stand idly by and let them sell themselves. Having this groundwork of information about any selection, the salesman will easily discover additional points for himself as he listens to the record. As an aid to selling these particular records, these tips will prove of value but it is as an instance of how properly to use the "Salesman's Manual" that the salesman will derive greatest benefit through reading this department.

SELLING TIPS FOR SPECIAL RECORDS

- 50133 The International Rag Medley—Turkey Trot, for Dancing**
National Promenade Band
Fine medley of big popular song hits—"International Rag," "Somebody's Coming to My House," "In My Harem," "Old Maids' Ball," and "Snooky Ookums"—all by Berlin. Best ragtime ever written. Exceptionally good number for dancing.
- 50133 The Trail of the Lonesome Pine Medley—Turkey Trot, for Dancing**
National Promenade Band
Four popular songs the first of which was one of the world's biggest sellers. Includes "Trail of the Lonesome Pine," "It Takes a Little Rain with the Sunshine," "Roll on Missouli," and "On the Mississippi." Leading characteristic is dainty tune-fulness.
- 50160 Fairy Tales Overture, Carl Kerssen**
Edison Concert Band
Florida Overture—very melodious and beautiful. First theme brilliant—then more sombre with melody carried by horns. Then a martial phrase. Ends with rapid, whirling *allegro*.
- 50160 Rippling Waters, Will T. Pierson**
Edison Concert Band
Underlying accompaniment of oboes ripples along in swift, ornamental passages and suggests the rippling brook of the title. Birds singing also add to the sylvan atmosphere. Unique and charming record.
- 50201 As You Please—One-Step, Léopold Lamont, for Dancing**
Jaudas' Society Orchestra
Big Parisian sensation—full of ginger—notice curious "clown whistle"—very whimsical effect.
- 50201 Valse Marie—Hesitation, Harry Israel, for Dancing**
National Promenade Band
Exceptionally good Hesitation rhythm—graceful, charming melody—pretty to hear, but still better to dance to.
- 50220 Masonic Record—Entered Apprentice Degree**
Male Quartet
"In Heavenly Love Abiding" familiar to all Masons—the candidate's welcome on his first admission into the Masonic Lodge. Following that is "Behold How Good and How Pleasant," an Entered Apprentice Perambulation.
- 50220 Masonic Record—Entered Apprentice Degree**
Male Quartet
Starts with the Obligation "So help us God, and make us steadfast to keep this solemn oath." Followed by the impressive Light, "In the Beginning." Record will be appreciated by every Mason.

- Masonic Record—Master Mason Degree Hymn**
Male Quartet
A Master Mason Degree hymn that is very popular—founded on the Scriptural text "Remember now thy Creator, in the days of thy youth." One of the most popular in the Masonic Order.
- 50221 Masonic Record—Master Mason Degree Dirge**
Male Quartet
The famous Pleyel's Hymn—known to every Mason—always sung at funerals—very solemn and awe-inspiring.
- Kakuda—One-Step, Felix Arndt, for Dancing**
Van Eps' Banjo Orchestra
Novelty record—a Banjo Orchestra—tickles the feet—you can't help dancing—notice also the xylophone that carries part of the melody.
- 50225 La Russe, Arranged by Louis H. Chalif, for Dancing**
Jaudas' Society Orchestra
"La Russe"—new ballroom dance of Russian and American characteristics. Music arranged by Louis Chalif, famous dancing instructor—taken from several old Russian folk-dance themes.
- The Little Ford Rambled Right Along, Byron Gay, Tenor**
Billy Murray
Clever comic song telling the adventures of a Ford Auto. Everybody will appreciate the humor whether they own a Ford or not. One of the funniest of recent comic songs.
- 50227 Tip-Top Tipperary Mary, Harry Carroll, Baritone**
Joseph A. Phillips
Tune one of the kind you like to whistle—has made a big hit—by the writers of "Trail of the Lonesome Pine." *Tipperary Mary* is the girl in the song "A Long, Long Way to Tipperary."
- 50233 Doodle-oodle Dee, Theodore Morse, Baritone and Tenor**
Arthur Collins and Byron G. Harlan
A "monkey song." Title syllables are "monkey talk." Writer also composed "Aba Daba Honey-moon"—a similar style. Collins and Harlan at their best.
- Tennessee, I Hear You Calling Me, Jeff Godfrey, Male Voices**
Premier Quartet
Based on "I Hear You Calling Me" which it suggests—very catchy swing—interesting words—an exceptionally meritorious quartet record.
- 80147 Can We Forget—Oh! Oh! Delphine, Ivan Caryll, Soprano and Tenor**
Elizabeth Spencer and Harvey Hindermeyer
"Oh! Oh! Delphine," one of the most tuneful and best musical shows of last season. Very clever duet, one of the best liked numbers. Elizabeth Spencer and Harvey Hindermeyer catch the spirit exactly.
- Look in Her Eyes—Miss Caprice, Jerome D. Kern, Baritone**
Vernon Archibald
"Miss Caprice," one of the musical comedy successes of last season. This is the big baritone song-hit—a fine melody that Broadway whistled for many months. Archibald gives artistic rendition.
- Robert le Diable—Fantasia, Part I, Meyerbeer, Oesten**
Edison Concert Band
A delightful band fantasia embracing most of the familiar parts of the opera "Robert the Devil."
- 80170 Robert le Diable—Fantasia, Part II, Meyerbeer, Oesten**
Edison Concert Band
Second part of the fantasia equally as interesting. Whole selection very brilliant and makes instrumental operatic piece of exceptional merit.
- Melanie, Eric Coates, Tenor**
Reed Miller
Interesting, somewhat plaintive lyric, set to very attractive melody. Ends on third above keynote, giving unfinished sound. Notice full, clear, rich tones of Reed Miller—no tremolo!
- 50173 She is Far from the Land, Frank Lambert, Baritone**
Thomas Chalmers
Thomas Chalmers, one of the greatest American operatic baritones—was a member of the Century Opera Company, New York. Sings here a fine, classical ballad—plaintive, sorrowful melody.
- Love's Sorrow, Harry Rowe Shelley, Tenor**
Emory B. Randolph
Beautiful, old-fashioned, ballad love song. Orchestral accompaniment especially notable, with effective use of the harp.
- 50175 The Spanish Dancer—La Spagnola, Vincenzo di Chiara, Soprano**
Elizabeth Spencer
Characteristic Spanish Bolero—one of the best of all Spencer's records—notice clear, high notes at the end.

PLAN FOR PROVIDING ATTRACTIVE WINDOW DISPLAYS AT NOMINAL COST

BEGINNING September 1st (or before) all future window display hangers will be printed in standard sizes of 11x14, 14x22 and 13x36 inches, and, because of the past difficulties of getting them into the hands of dealers, all of them will be printed on paper, not on cardboard.

Each month we will mail one or more hangers and a disc record hanger to each disc dealer.

In order properly to utilize these hangers it is important that dealers should purchase one frame for each size hanger, three frames in all. These may be had from any local picture frame dealer.

For the convenience of dealers not able to have frames made locally we buy a quantity of three different sizes and ask Jobbers to carry a small stock of them. These frames will be made of imitation mahogany, the molding being 1½ inches wide for the 14x22 and 13x36 sizes and 1 inch wide for the 11x14 size. They will be made without glass and have removable backs, so that hangers may be easily changed. Thumb tacks will hold the hangers in place. We have had sample frames made and they look very attractive when the hangers are included.

When desired we shall furnish these frames to Jobbers at the following prices: 11x14 inches, 50 cents each; 14x22 inches, 75 cents each; 13x36 inches, \$1.00 each, and, because they are for advertising, we shall ask Jobbers to resell to dealers at the same prices.

We shall also include in the EDISON PHONOGRAPH MONTHLY each month an illustration of a window display, which will include two or more of the new hangers, in frames, and may be easily duplicated by dealers. (See page 12 this issue.)

The first lot of hangers will go out about September 1st. In the meantime dealers should have a set of frames made locally, or order from their Jobbers, and be prepared to take immediate advantage of the plan. Such Jobbers as will carry a stock of frames will be in a position to fill orders by August 15th.

EDISON DISC MUSIC IN THE HUDSON BAY REGION

THE Phonograph Shop of Ottawa, Ont., recently sold an Edison Disc B-250 and records for the use of the Royal Northwest Mounted Police of Canada at one of their most extreme northern posts—"Port-Nelson-on-Hudson-Bay."

NEEDLE MACHINES BRING BACK HIS HEADACHES; THE EDISON DISC SOOTHES THEM AWAY!

MESSRS. C. E. ARMSTRONG & SONS, our representatives at Clinton, Iowa, send us the following amusing incident of a sale to an Irishman.

"Recently we had as a Phonograph customer, a typical old Irishman. He did not appear to be a prospect for a very expensive machine, but as he was interested we entertained him one evening with selections on the Edison Diamond Disc. Eventually he purchased an Edison \$150 machine.

"A short time after he had purchased our machine, a friend of his, who owned a needle-changing machine, insisted that he come over and hear his machine. He consented. After listening to a few selections, he informed his friend that he would have to be going home. His friend was surprised that he was leaving so early, as he planned on him spending the evening. Pressed for a reason for leaving so early, our Irish customer was compelled to give him the facts, and this is the story:

"Some years ago I was greatly annoyed by terrific headaches and upon the advice of my doctor, I went to consult Mayo Bros. at Rochester, Minn. They operated and removed the cause which was a slight pressure on one of the nerves in my head. This pain has never annoyed me since, until I listened to your machine, but the harsh sound makes my head ache, and you will have to excuse me from listening any longer. I have owned an Edison Diamond Disc for several weeks, but some way or other, the Edison tone doesn't bother my head in the least."

"So we learned that the Edison tones were so smooth and natural that they didn't affect the sensitive nerves of our customer, but the needle-changing machines gave him a headache."

THE EDISON DISC USED WITH A FULL-PIPE CHURCH ORGAN

AT the First Congregational Church, Waterloo, Iowa, an Edison Disc was used, Sunday, May 23d, with the church organ, in their regular Sunday Evening worship.

The Edison instrument was loaned. Mr. A. Burt is such an Edison enthusiast that he took his own Edison Diamond Disc Phonograph to the church and operated it himself. The following selections were rendered with the church organ:

INSTRUMENTAL QUARTET—*Gustav Lange*. Edison Disc Record 80153. Pipe organ accompaniment.
TENOR SOLO—*Reed Miller*—"If With All Your Hearts." From Mendelssohn's "Elijah." Edison Disc Record 80193. Pipe organ accompaniment.
VIOLIN SOLO—*Carl Flesch*—"Ave Maria"; Schubert. Edison Disc Record. Pipe organ accompaniment.



PURCHASING PORTERHOUSE STEAK TO THE MUSIC OF THE EDISON DISC

A NEW line of endeavor is now open to every enterprising Edison dealer — canvass the high-grade drug and grocery stores, barber and butcher shops on the Edison Disc. It may sound ephemeral, but the advantage of having an Edison Disc in a butcher shop, for instance, has been demonstrated and proved profitable to the elite meat trade.

Hopkins & Witty, Jewelers, representatives of the Edison Disc, Dubuque, Iowa, recently made a sale to Aug. Nachtman, 1820 Couler Ave., that city, a high-grade butcher, who runs an exclusive meat market. The butcher had an idea, and it has worked out just as he expected. His plan was to hold his customers who were waiting to be served. On Saturday, particularly, this butcher is very busy and has customers standing three deep some parts of the day. He conceived the idea that he would get an Edison Disc and install it in one corner of his shop, place a young lady in attendance, and thereby hold his customers while he served each one in turn. The plan is an immense success. People are in no hurry to go; they even wait after they are served, to hear another and another record. The novelty of the idea seems to draw new customers, who have been informed by those having heard the Disc.

Hopkins & Witty write us as follows:

"In regard to this sale would say Mr. Nachtman is one of the most progressive and up-to-date butchers in Dubuque and his shop is one of the finest and most modern in the State.

"Competition in the sale of this machine was very strong and in spite of the fact that the competitive salesman was a very good customer of his shop, Mr. Nachtman decided, after hearing the two machines, side by side, in favor of the Edison.

"It is surprising to note the satisfaction this machine is giving in a place of this kind. Mr. Nachtman informs us on trying it the first Satur-

day, the principal feature worth noting was the fact that the customers were much easier to serve; that is, formerly they were not willing to wait and some of them left without purchasing. The machine eliminated all of this and he states that not a single customer left without making his intended purchase. The second Saturday business showed an increase and each Saturday has been better than the preceding one.

"Mr. Nachtman starts the machine in the morning and runs it until closing time at night.

"He is a very enthusiastic booster and is willing to allow us to use his name as reference whenever we see fit. We feel that this machine will be the means of selling a number for us; at the present writing we already have some good prospects from this medium."

RECOGNIZING A BROTHER'S VOICE THROUGH THE EDISON DISC

FRANK FARRINGTON'S musical ear has become phonograph-sensitive, for it detected the voice of his brother, Albert Farrington, on an Edison Diamond Disc record, though he had not seen nor heard his brother sing for several years.

Mr. Farrington who is a movie actor, and who starred recently in an Edison feature film, "Through Turbulent Waters," was listening to records in the Edison Diamond Disc shop in New Rochelle, N. Y., recently, when Walter E. Clark, the proprietor, put on a baritone solo, not noticing the name of the singer.

As soon as the listener heard the voice he began to grow excited, and finally exclaimed: "Why, that's my brother's voice, I'm sure."

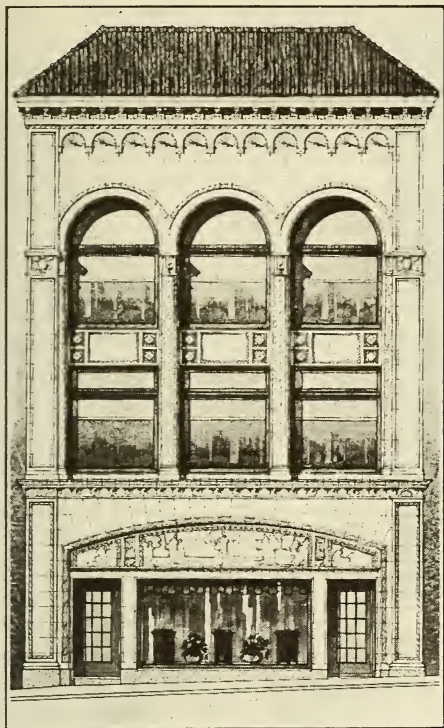
Mr. Clark read the name on the label, and it was that of Albert Farrington, a noted English baritone.

EDISON CABINET RETOUCHING OUTFIT

THIS outfit, consisting of tools, varnish, stains, etc., etc., is intended for the use of Edison

Jobbers and Dealers who find certain cabinets needing slight repairs—such repairs as any intelligent person may make after reading the instructions which accompany the outfit. We have gone thoroughly and carefully into the matter so that the outfit will cover all ordinary needs. It will be found very serviceable and save a dealer time and expense when a cabinet needs slight retouching. The price complete, including tools and liquids in a neat box, is \$5.00.

If you will tell me why you employ one physician or dentist, or attorney in preference to others, I will tell you why people who are lovers of real music select the Edison Diamond Disc in preference to other talking machines. Come in and listen.



PARDEE, ELLENBERGER & Co.'s NEW STRUCTURE
AT NEW HAVEN, CONN.

"EXCLUSIVELY EDISON" STRUCTURES AT NEW HAVEN AND SYRACUSE

AS two striking instances of aggressiveness and entire confidence in an "Exclusively Edison" policy of doing business, we are pleased to call the attention of the trade to two superb structures now being completed by two different firms.

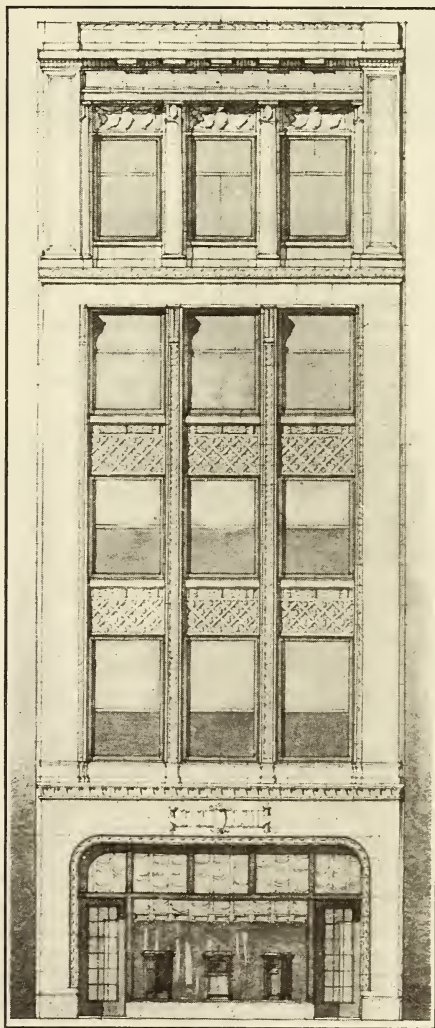
We show the façade of each from the architects' plans. Both exteriors bear quite a resemblance to each other. They are designed by the same architects, Shape & Brady, who, by the way, were architects for the Phonograph Corporation of Manhattan on Fifth Avenue, New York.

The Pardee building is entirely new from the ground up; the Bolway building is being reconstructed from one now standing. Both, however, will be essentially new throughout when finally done. In every detail these structures will be especially planned and designed for an "exclusively Edison" trade. They are to embrace the very latest ideas and equipment throughout, and to be individual in all their furnishings and decorations. The plans include spacious reception halls; special rooms for individual demonstration; a number of sound-proof booths for record purchasers and a

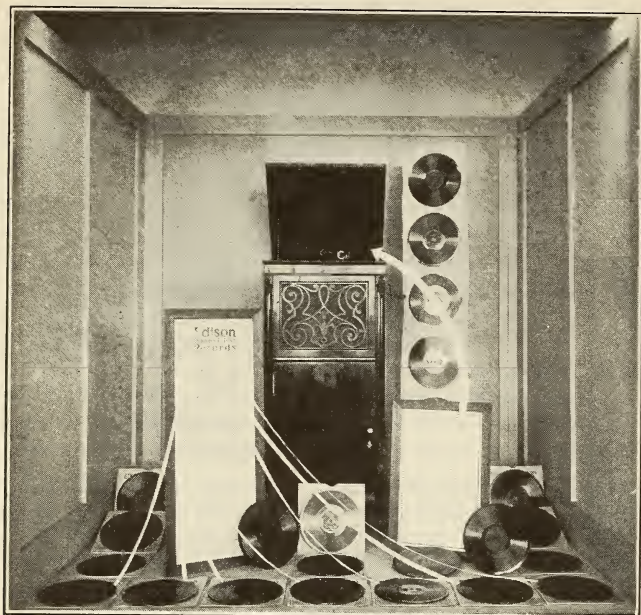
large concert chamber or music room where formal recitals will be given.

In both buildings the furnishings, decorations and equipment will be of a most sumptuous nature. In the design of the buildings individuality and distinction have been sought and the architectural style adopted is Italian, of the period of the early Renaissance. The spandrel of the low arch which spans the entrance to the Pardee building will be enriched with groups of classical figures, suggesting successive periods of musical development and modeled especially for this panel.

The interior treatment of these structures will be in character with the exterior design, and simplicity will be observed and originality obtained by the decorative color scheme, worked out in tapestry and furniture specially designed for the purpose.



F. E. BOLWAY & SONS BUILDING
AT SYRACUSE, N. Y.



FULLY ARRANGED WINDOW DISPLAY (7 FT. WIDE X 6 FT. DEEP)

THE FIRST OF A SERIES OF ATTRACTIVE EDISON WINDOW DISPLAYS

AS an example of what can be done in effectively arranging a window display with few materials we submit herewith to the dealer the first of a series of such window display suggestions.

This first Edison window display is just seven feet wide and six feet deep, showing how effective even a small space may be made by a little planning and good taste.

Notice the Edison machine is located in the middle of the window well to the rear. On the right is a board 12 inches wide and 55 inches high covered with crepe paper on which are arranged seven Diamond Disc records. These are fastened by means of nails.

Then seven records are placed in the front part of the window and these are connected up by a piece of tape to the respective reading matter on the Edison record sign on the left. The sign on the right is connected with an arrow (cut from cardboard) to the top of the instrument where the disc is in position to be played.

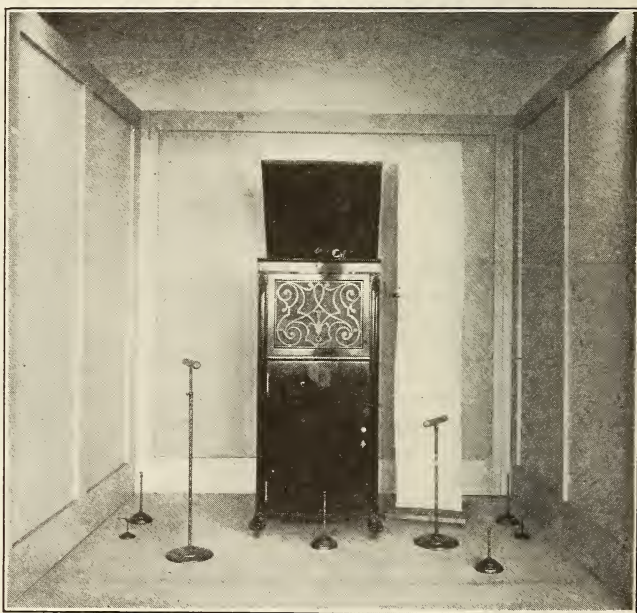
The whole display can be easily arranged in a very few minutes. It will be found practical and productive of results, without question.

Of course you can place more records in the window if desired so as to suit the needs of a larger or smaller window display space.

The lower illustration shows the supports used in the finished window. These supports can readily be made by any dealer or he can procure them from a local carpenter. They can be used over and over again.

The important part for the dealer in these window displays is that they utilize the Edison hangers, 11x14, 14x22 and 13x36, which will be regularly issued by us from month to month. Full description of the plan of sending out these forthcoming hangers, as well

as the frames suitable to contain them, will be found in this issue of the MONTHLY under the heading: "PLAN FOR PROVIDING ATTRACTIVE DISPLAYS AT NOMINAL COST." (See page 5.)



SAME WINDOW—SHOWING THE SUPPORTS USED IN THE ABOVE COMPLETED DESIGN

BLUE AMBEROLS FOR AUGUST

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- 28211 Nightingale's Song, *Ethelbert Newin*, Contralto, orch. acc. Christine Miller
 28212 Inflammatus—Stabat Mater, *G. Rossini*, Soprano, orch. acc. Marie Rappold and Chorus

REGULAR LIST

50 cents each in the United States; 70 cents each in Canada

- 2654 I'm On My Way to Dublin Bay Medley—One-Step, for dancing Jaudas' Society Orchestra
 2655 Are You the O'Reilly? (Blime Me, O'Reilly, You Are Lookin' Well), *Rooney-Emmett*
 Tenor, orch. acc. Billy Murray and Chorus
 2656 Rippling Waters, *Will T. Pierson* Edison Concert Band
 2657 War Talk at Pun'kin Center, *Stewart*, Rural sketch Cal Stewart
 2658 There's a Little Spark of Love Still Burning, *Fred Fischer*, Tenor, orch. acc.
 Walter Van Brunt and Chorus
 2659 Forgotten, *Eugene Cowles*, Baritone, orch. acc.
 2660 Hear Me, Norma—Norma, *Bellini*, Flute and clarinet, reed orch. acc.
 Julius Spindler and Anthony Giammatteo
 2661 Good-Bye Everybody—A Modern Eve, *Jean Gilbert*, Baritone and contralto, orch. acc.
 Joseph A. Phillips, Helen Clark and Chorus
 2662 As We Parted at the Gate, *E. Austin Keith*, Tenor and baritone, orch. acc.
 Harvey Hindermeyer and Donald Chalmers
 2663 Alabama Jubilee, *George L. Cobb*, Baritone and tenor, orch. acc.
 Arthur Collins and Byron G. Harlan
 2664 My Heart at Thy Sweet Voice—Samson et Dalila, *Saint Saëns*, Cornet, United States
 Marine Band acc. Arthur S. Witcomb
 2665 The Kiss (Il Bacio) Waltz Song, *Luigi Arditi*, Soprano, orch. acc. Mary Carson and Chorus
 2666 Shadowland—Fox Trot, *Laurence B. Gilbert*, for dancing Jaudas' Society Orchestra
 2667 Make Your Mind Up, Maggie MacKenzie, *Bennett Scott*, Comic Scotch song, orch. acc.
 2668 Introduction to 3rd Act—Lohengrin, *Wagner*, American Symphony Orchestra
 2669 Valse Fantastique—Hesitation, *Vernon Eville*, for dancing Jaudas' Society Orchestra
 2670 Apple Blossoms, *Kathleen A. Roberts* American Symphony Orchestra
 2671 Ma Curly-Headed Babby, *G. H. Clutsam*, Contralto, orch. acc. Beatrice Collin and Chorus
 2672 Some Little Girl Named Mary, *Godfrey, David and Wright*, Tenor, orch. acc. Irving Kaufman
 2673 Drifting With the Silver Tide, *Cecil Wynne*, Contralto and baritone, orch. acc.
 Helen Clark and Frederick J. Wheeler
 2674 Bird Imitations, Whistling Charles Crawford Gorst
 2675 Ever of Thee I'm Fondly Dreaming, *Foley Hall*, Soprano and baritone, orch. acc.
 Elizabeth Spencer and Thomas Chalmers
 2676 Take Me Back to Your Heart, *Godfrey, David and Wright*, Tenor, orch. acc.
 George Wilton Ballard

“ARE YOU THE O'REILLY?”
 SUPPLANTS “TIPPERARY”
 IN THE TRENCHES

ARE You the O'Reilly is the latest song hit, coming direct from the soldiers in the trenches fighting for the cause of the Allied armies. Its melody has re-echoed not only across the Atlantic, but has gone into every city in the United States that keeps up to the times in its songs.

The song is scarcely a month old, yet over 75,000 copies have been sold and special editions of 200,000 have been ordered by the publishers.

The song will appear as Edison Disc Record No. 50253.

MME. MARIE RAPPOLD AND
 ARTHUR MIDDLETON EX-
 CLUSIVELY EDISON NOW

EVERY Edison enthusiast will rejoice to know that exclusive contracts have been signed with Marie Rappold and Arthur Middleton by which their superb voices will be heard henceforth on Edison Records only.

This is in line with the statement so repeatedly made that prominent artists prefer to have their voices recorded upon the Edison as the best instrumentality by which their artistic work can be judged by an appreciative and discriminating public.

NEW CYLINDER MODELS - CUTS FOR DEALERS

TO DEALERS

How to Order These New Cuts

ON this and the following page will be found two styles of the New Model cuts—the *line* cut for use in newspapers, and the *half-tone* for use in circulars, programs, etc. *Half-tone cuts cannot be used in newspapers.*

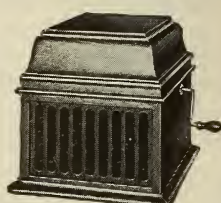
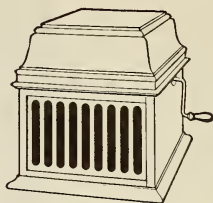
When you want, say four or five of these new cuts, go carefully over the list and, with ruler in hand, sketch the height on paper of the size cut you desire to use. This will serve to give you a better ocular demonstration of the size of a cut than any guess work. We show here only the one and the two-inch high of each model cut, and all the illustrations show *closed* covers. The same models may be had with "open top" or cover.

While we are willing to co-operate with dealers in sending these cuts without charge, we want the dealer to exercise care in their selection and order only what is immediately necessary. As we have thousands of dealers to supply, it is necessary for the best interests of all, that only such cuts be ordered as are to be used in the near future. After these have been used and copies of the newspapers or circulars in which they are contained have been sent us, we shall feel justified in sending such dealer more cuts. But please do not expect us to send a whole raft at once.

The following list is somewhat elusive because we show only the smallest size of each. Please observe carefully that the same models may be had *open* top and up to 4 inches high as per schedule.

The cuts are now ready for delivery, order by number. We make no charge and we prepay postage.

New Model 30



LINE CUTS—CLOSED TOP	
1 in. high.....	412
1 3/4 " ".....	461
2 " ".....	411
2 3/4 " ".....	456
3 " ".....	410
4 " ".....	409
6 " ".....	408

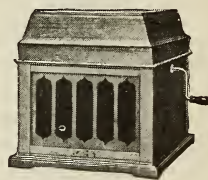
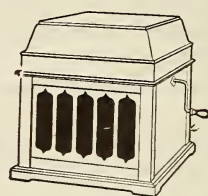
HALF-TONES—CLOSED TOP	
1 in. high.....	403
2 " ".....	402
3 " ".....	401
4 " ".....	400

SAME, OPEN TOP	
1 in. high.....	413
2 " ".....	414
2 1/4 " ".....	457
3 " ".....	415
3 3/4 " ".....	462
4 " ".....	416
6 " ".....	417

SAME OPEN TOP	
1 in. high.....	406
2 " ".....	405
3 " ".....	404
4 " ".....	407

Order cuts by numbers

New Model 50



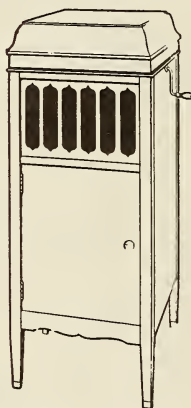
LINE CUTS—CLOSED TOP	
1 in. high.....	424
2 " ".....	426
2 3/4 " ".....	421
3 3/4 " ".....	422

HALF-TONES—CLOSED TOP	
1 in. high.....	486
1 3/4 " ".....	441
2 3/4 " ".....	464

SAME OPEN TOP	
1 in. high.....	425
2 1/4 " ".....	427
4 " ".....	423
5 " ".....	420

SAME OPEN TOP	
1 1/4 in. high.....	485
2 1/4 " ".....	467
3 3/4 " ".....	465

New Model 75



LINE CUTS—CLOSED TOP	
2 in. high.....	470
3 " ".....	459
4 " ".....	444

HALF-TONES—CLOSED TOP	
2 in. high.....	482
3 " ".....	440
4 " ".....	446

SAME OPEN TOP	
2 in. high.....	469
3 " ".....	460
4 " ".....	446

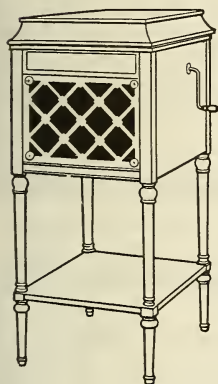
SAME OPEN TOP	
2 in. high.....	481
3 " ".....	463
4 " ".....	458

NEW DISC MODELS—CUTS FOR DEALERS

For Newspaper Use

New Model A 100

For Circulars, Etc.



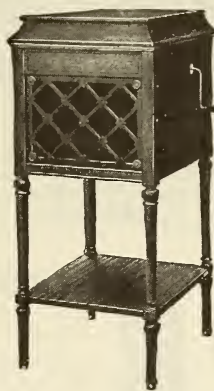
LINE CUTS—CLOSED TOP

2 in. high.....	472
3 " "	447
4 " "	452

SAME OPEN TOP

2 in. high.....	471
3 " "	450
4 " "	455

Order by number



HALF-TONES—CLOSED TOP

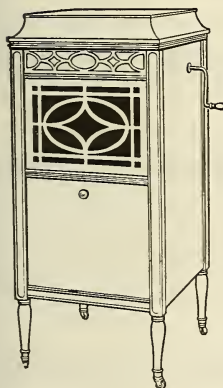
2 in. high.....	480
3 " "	438
4 " "	428

SAME OPEN TOP

2 in. high.....	479
3 " "	431
4 " "	436

Order by number

New Model C 150



LINE CUTS—CLOSED TOP

2 in. high.....	474
3 " "	458
4 " "	443

SAME OPEN TOP

2 in. high.....	473
3 " "	448
4 " "	454

Order by number



HALF-TONES—CLOSED TOP

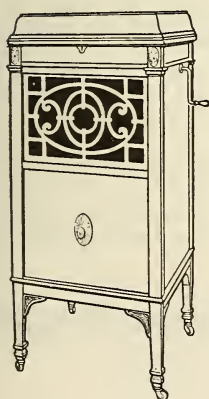
2 in. high.....	478
3 " "	439
4 " "	434

SAME OPEN TOP

2 in. high.....	477
3 " "	432
4 " "	437

Order by number

New Model C 200



LINE CUTS—CLOSED TOP

2 in. high.....	476
3 " "	449
4 " "	453

SAME OPEN TOP

2 in. high.....	475
3 " "	451
4 " "	445

Order by number



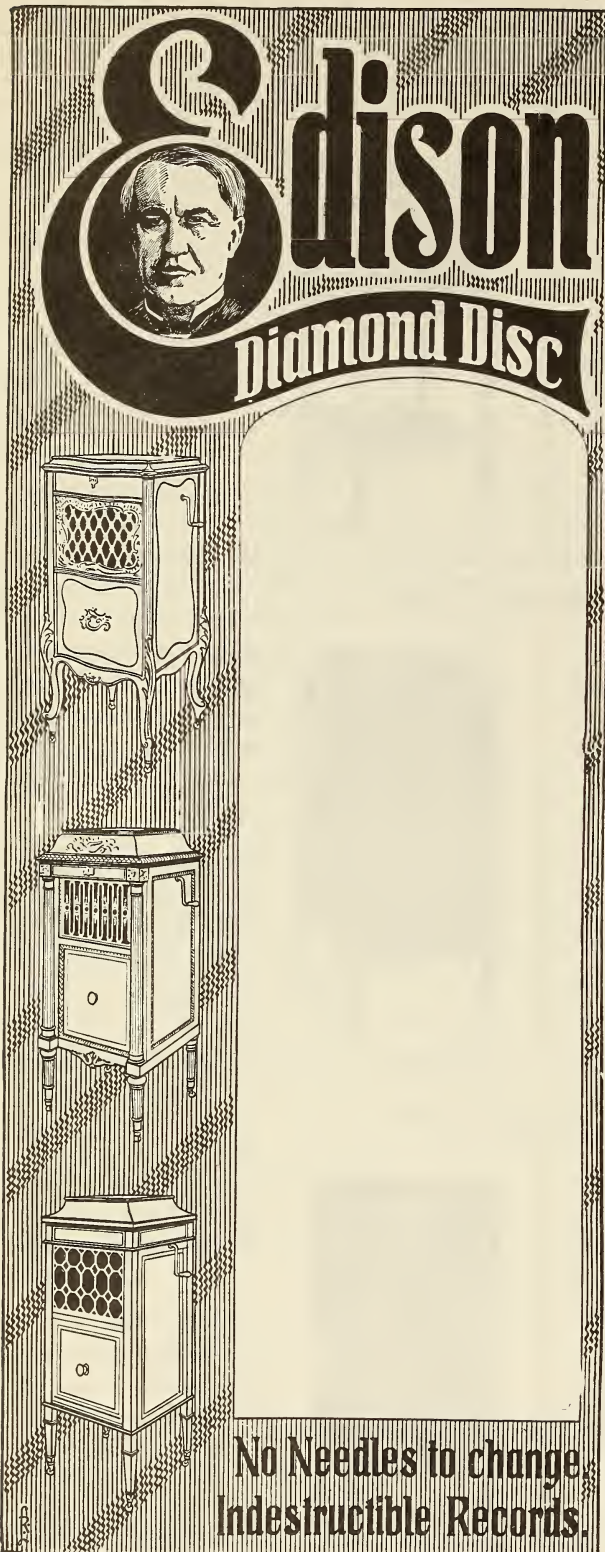
HALF-TONES—CLOSED TOP

2 in. high.....	484
3 " "	430
4 " "	429

SAME OPEN TOP

2 in. high.....	483
3 " "	433
4 " "	435

Order by number



The illustration features a large, stylized 'E' logo at the top left, containing a portrait of Thomas Edison. To the right of the logo, the word 'Edison' is written in a large, bold, serif font. Below 'Edison', the words 'Diamond Disc' are written in a smaller, italicized font. The entire logo and text are set against a background of vertical lines. Below the logo, there are three illustrations of Edison Diamond Disc record players, each with a different design. The bottom illustration is a small, square record player. The middle illustration is a medium-sized record player with a cabinet. The top illustration is a large, ornate record player with a tall cabinet. At the bottom of the illustration, the text 'No Needles to change Indestructible Records.' is written in a bold, serif font.

AN ATTRACTIVE ADVERTISING CUT

THE illustration at the left side is an advertising cut made and used in some recent advertising by the Southern California Music Co., Los Angeles, Cal., and controlled by them. Believing that other jobbers and dealers may be interested in using it, they have asked the PHONOGRAPH MONTHLY to reproduce it and state that they will be willing to mail electros of it, mortised and mounted on wood, at \$2.00 each post-paid; unmounted, \$1.70 each; or will mail a matrix for newspaper advertising at \$1.00. The cut is $3\frac{7}{8} \times 10$ inches in size, or a little larger than the illustration. If interested the trade should write direct to the Southern California Music Co., Los Angeles, California.

EDISON DIAMOND OIL EDISON DIAMOND GREASE

ALL Edison instruments when they leave the factory are properly lubricated and will need little attention so far as oiling is concerned for some time. But when a Phonograph has been out a long time or much in use it will need a little oiling. The same probably will be true of an instrument exposed to the dust of a room.

Poor regulation, chugging, jumping, noise, etc., are due in most instances either to need of lubrication, or to the use of inferior oils and graphites. In an endeavor to insure to Edison Phonograph users the best possible service from their instruments, we have had the experts of the prominent oil companies work out in co-operation with our Engineering Department, a neutral mineral oil and grease, which we have termed respectively "Edison Diamond Oil" and "Edison Diamond Grease," which are the only lubricants that should be used, except in main springs. For main springs we have developed a graphite known as "Edison Diamond Graphite."

In future packing we shall include a small bottle of "Edison Diamond Oil" and a small vial of "Edison Diamond Grease" with each Phonograph shipped out.

ORDER OF YOUR JOBBER.

The subject of "lubrication" is of such importance that we have deemed it advisable to issue complete instructions.

ADVERTISING SLIDES FOR DEALERS

Price, 20 cents each, *without* dealer's name and address. Order from Jobbers, or Thomas A. Edison, Inc., Advertising Department, Orange, N. J. If dealer's name and address are wanted the price will be 25 cents, and order must be sent to Orange. All dealers' orders sent to Orange must be accompanied by cash, stamps or money order.



I should like all music lovers to have the opportunity of perfecting which I have spent the last three years.
Thomas A. Edison
 We have it. Come hear it.

The new EDISON DIAMOND DISC PHONOGRAPH

No. 102



The world's best cabaret in your own home—tonight, on the new
EDISON DIAMOND DISC PHONOGRAPH

No. 103



The one musical instrument that combines all others

The **EDISON DIAMOND DISC PHONOGRAPH**

No. 104



"Watch your step!" It's easy with
The new **EDISON DIAMOND DISC PHONOGRAPH**

No. 105



A New List of Edison Diamond Disc Records is Issued Every Week

This is an Advantage Enjoyed Only by Owners of the
New Edison Diamond Disc
 HEAR THEM AT

No. 106



Just Out
 Latest List of New Edison Diamond Disc Records

We will be glad to play any of these exquisite numbers for you.
 Come in and Hear Them

No. 107



Its Life-Like, Human Tone Opens a New Era in Music

The New Edison Diamond Disc Phonograph
 HEAR IT AT

No. 108



Mr. Edison has made the Phonograph a Real Musical Instrument

Thomas A. Edison

The New Edison Diamond Disc Phonograph
 HEAR IT AT

No. 109



It Is All That you have hoped for in a phonograph

The New Edison Diamond Disc Phonograph
 HEAR IT AT

No. 110



Reproduces Music as Faithfully as Motion Pictures Portray Life

The New Edison Diamond Disc Phonograph
 HEAR IT AT

No. 111



"Real Music At Last!"
THOMAS A. EDISON

The New Edison Diamond Disc Phonograph
 HEAR IT AT

No. 112



Thomas A. Edison has perfected the phonograph

Thomas A. Edison

The New Edison Diamond Disc Phonograph
 A Revelation in Tone
 HEAR IT AT

No. 113

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

DISTRICT OF COLUMBIA

WASHINGTON—McKee Co., Inc.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—McKee Co., Inc.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—Phonograph Co. of Detroit

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW YORK

ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS

EL PASO—El Paso Phonograph Co., Inc.
DALLAS—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Pacific Phonograph Co.

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynolds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA

SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

CANADA

WINNIPEG—Babson Bros.

The EDISON PHONOGRAPH MONTHLY

VOL. XIII.

September, 1915

No. 9



CARL FLESCH, Violinist
(See page 4)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 164 WARDOUR ST., LONDON, W. ENGLAND

THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.

COMPANIA EDISON HISPANO-AMERICANA, FLORIDA 635, BUENOS AIRES

EDISON GESELLSCHAFT, M. B. H. 3 YORKSTRASSE, BERLIN

COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS

Volume XIII

SEPTEMBER, 1915

Number 9

A ROUSING TWO-DAY DEALERS' CONVENTION AT THE EDISON FACTORY

THE first Edison Dealers' Convention was a rousing, spirited, harmonious success. About 300 dealers responded to the Company's invitation to hold a Convention at the plant. They came from points five hundred to a thousand miles, or more, distant, and a more enthusiastic bunch never got together under one roof. Among them were several ladies, who were especially welcome. The weather was fine and the program was carried out amid most congenial surroundings, on the top floor of the new Office Building. A platform had been erected (with blackboard behind it), a speakers' desk arranged and on it lay a good-sized gavel, that was large enough to call to order a political convention of the liveliest kind; it was significant, however, that this gavel hardly came in use at all, so harmonious, courteous, and good-natured throughout were the proceedings.

As we look back on those two happy days there comes over us a feeling of mingled pride and enthusiasm. Seldom have we witnessed a more earnest, spirited and receptive group of men and women. The prevailing sentiment throughout seemed to be that the time had arrived to inject into Edison sales the distinctive methods that the superiority of the product makes appropriate. The dealers were encouraged to express their views unreservedly and to ask questions freely. Questions relating to the technical side of the product were answered gladly and fully by Edison factory experts,

while those relating to the future policy of the Company were as frankly and fully answered by Mr. Maxwell—our Second Vice-President.

It was "a get together" Conference in the best sense, and we are confident that every one who attended felt more than repaid for the time and effort and expense in coming. He will go back to his selling proposition with a knowledge of the details of the mechanism, with an inspiration as to the ways of effecting sales, with an enthusiasm for the invention which bears the full fruitage of Mr. Edison's long and arduous work, that nothing can daunt. The insight into the method of Edison recording and into the wonderful provision Mr. Edison has made, at a cost of many thousands of dollars, to secure fresh voices from among the hundreds personally heard, gives the utmost degree of confidence as to the future of the Edison repertoire.

And now that it is all past, we bespeak of the dealers, renewed effort in Edison sales the coming months. You have heard the consensus of your fellow dealers' opinions; you have come closely in touch with the Factory, and with Mr. Edison. Put into actual use the advantages thus gained and success will be yours in abundant measure.

A detailed Summary of the Convention proceedings is given on the following pages for the benefit of those who could not attend, as well as to refresh the memory of those who would recall again the many helpful things said and done.



THE CONVENTION GROUP—PARTIAL VIEW

PROGRAM OF THE DEALERS' CONVENTION AT THE FACTORY

MONDAY, AUGUST 9th.

10:00 A. M.—RECEPTION AND REGISTRATION OF DELEGATES.

10:30 A. M.—ADDRESS OF WELCOME—Mr. Maxwell.

A hearty welcome offered in Mr. Edison's behalf. Invitation extended to all to be the Edison Company's guests at luncheon. Announcement that Mr. Edison would meet the delegates at luncheon. Special emphasis on the fact that the dealers were expected to ask questions and tell their experiences. Invitation extended to all delegates to be the Company's guests at dinner, at Rector's, New York, at 6:30 P. M.

10:35 A. M.—MECHANISM OF THE NEW "B" TYPE OF EDISON DIAMOND DISC PHONOGRAPHS—J. P. Constable of the Edison Laboratory.

Special demonstration from the platform of how to take apart the mechanism; how to insert the main spring. Blackboard diagrams showing why the governor was constructed with two instead of three balls, etc., etc. A brief synopsis of Mr. Constable's talk will be found elsewhere in this issue of the Monthly.

11:45 A. M.—CONSTRUCTION AND CARE OF THE DIAMOND REPRODUCER—J. E. M. Simpson, of the Edison Reproducer Department.

Mr. Simpson's talk took us into the mysteries of the Diamond Disc Reproducer. It was illustrated by blackboard sketches and by an Edison Reproducer *cut in half*, longitudinally, showing a sectional view of diaphragm, etc. A brief synopsis of his talk will appear next month in the Monthly.

1:00 P. M.—LUNCHEON. Served to all in attendance, followed by a personal hand-shake

from Mr. Edison as each delegate passed out of the hall.

1:30 P. M.—GROUP PHOTOGRAPH OF THE DELEGATES TO CONVENTION.

Taken with Mr. Edison in center.

2:00 P. M.—HISTORY OF THE INVENTION OF THE PHONOGRAPH AND COMPARISON OF THE EDISON AND BERLINER METHODS—A. M. Kennedy, Edison Laboratory.

Mr. Kennedy's informal talk was exceedingly interesting and instructive. A brief synopsis of it will be found elsewhere in this issue of the Monthly.

2:45 P. M.—CABINET PACKING—Charles Schiffel of the Edison Plant.

A cabinet, crated, was brought on platform. This was correctly uncrated and precautions given for proper handling. Several questions were answered and demonstrations given.

3:40 P. M.—CABINET REFINISHING—Lawrence Schall of the Edison Plant, Cabinet Department.

A cabinet that needed refinishing was brought on platform and instructions given how to restore the surface. A demonstration followed. The Edison Retouching Cabinet Outfit was used in the demonstration.

4:00 P. M.—TOUR OF THE FACTORY—Conferences.

4:45 P. M.—SPECIAL TROLLEYS to Orange Station connecting with train for New York City.

6:30 P. M.—COMPANY'S DINNER TO ALL DELEGATES AT RECTOR'S, 44th St. and Broadway, New York, followed by motor trip to Coney Island.

TUESDAY, AUGUST 10th.

8:00 A. M.—DELEGATES TAKE TRAIN FROM New York to Orange, arriving at Factory at 9:15 A. M.

9:30 A. M.—THE CARE USED IN PRODUCING EDISON RECORDS—A. M. Kennedy of the Edison Laboratory.

A very instructive insight into the practical side of this subject, showing the difficulties of proper recording and the extreme care taken by the Edison Recording Laboratory. A synopsis of Mr. Kennedy's talk appears elsewhere in this issue of the Monthly.

10:30 A. M.—EXPERIENCES IN SELLING, particularly in Suburban Communities—E. J. Heffelman, Canton, Ohio. (Paper read by Mr. Ireton in unexpected absence of Mr. Heffelman.) Paper published elsewhere in this issue of the Monthly.

10:45 A. M.—APPROACHING A PROSPECT—Alphonzo Smith, Jr., Brooklyn.

Mr. Smith reduced many of his statements to axioms in selling. His paper is published elsewhere in this issue of the Monthly.

10:50 A. M.—WORKING THE NEIGHBORING SMALL TOWNS—O. Simmons, Bristol, Va.-Tenn.

11:00 A. M.—DISCUSSION OF SELLING METHODS AND EXPERIENCES.

This was a spirited, informal talk in which many dealers took the floor. It became quite animated when the discussion centered around the two opposing ideas: (1) Selling a customer what he asks for, or (2) Selling him what he ought to have.

11:45 A. M.—"EDISON EXCLUSIVELY"—W. D. Wilmot, Fall River, Mass.

Instead of reading the paper he had specially prepared, Mr. Wilmot decided to give an informal talk, which was listened to with rapt attention. Mr. Wilmot's paper will appear in the October Monthly issue.

1:00 P. M.—LUNCHEON, followed by a special exhibition of Mr. Edison's Talking Moving Pictures in an adjoining room.

2:00 P. M.—THE RIGHT OF A MANUFACTURER TO CONTROL THE RETAIL PRICE AT WHICH HIS PRODUCT SHALL BE SOLD. Delos Holden, Mr. Edison's chief legal advisor. His address in brief is given elsewhere in this issue of the Monthly.

2:30 P. M.—NEW TRAFFIC RULES. John Rogers, Traffic Manager of the Edison Company.

See synopsis of his address elsewhere in this issue of the Monthly.

3:00 P. M.—SKETCH. Scene: Inside a Talking Machine Store carrying both Edison Diamond Discs and talking machines. A lady enters requesting to hear a certain well advertised artist,

and intending to purchase a Talking Machine. She is finally won over to buy an Edison Diamond Disc.

3:30 P. M.—TONE-TEST RECITAL.

Alice Verlet, Soprano; Arthur Walsh, Violinist. Under the direction of Verdi E. B. Fuller of the Edison Company.

Mr. Fuller requested the delegates to imagine themselves an audience assembled in response to an invitation to hear these artists. He addressed the delegates as such an audience.

He then addressed the delegates informally as dealers giving suggestions on holding recitals and doing the necessary follow-up work. Synopsis of Test elsewhere in this issue of the Monthly.

CARL FLESCH—VIOLINIST

CARL FLESCH was born October 9th, 1873, at Moson, Hungary. Although he began to study the violin at the age of six, it was not until he was nine years old that he secured the benefit of really good teachers. His début, which was made in Vienna with enormous éclat, was followed by three sensationally successful concerts in Berlin. The following five years Flesch spent in Rumania as Professor at the Royal Conservatory of Bukarest and as leader of the Queen's String Quartette. Another period of concertizing through Germany was followed by a stay of several years in Amsterdam as Professor at the Conservatory in that city. It was there that Flesch, following the example of Rubinstein, conceived the idea of playing a series of programs covering the entire violin literature. This enormous task, which he fulfilled in five concerts with truly sensational success, immediately placed Flesch in the very front rank of the great violinists. The unqualified approval of press and public, led by the great Joachim himself, quickly brought him into international prominence, and since then, Flesch has been considered among the three or four greatest living violinists. As modest as he is great, Flesch has never sought undue prominence in America. But it is a significant fact that as soon as his American tour was announced, he was immediately engaged by the Boston Symphony Orchestra, the New York Symphony Orchestra, the New York Philharmonic Orchestra, the Cincinnati Symphony Orchestra and the St. Paul Symphony Orchestra, as well as by a considerable number of clubs and colleges.

A complete list of Carl Flesch's Edison records will be found in the catalog and Supplements.

EDISON TONE-TEST THAT AMAZED THE DEALERS' CONFERENCE

WHEN it was announced that Mlle. Alice Verlet, the celebrated prima donna of the Paris Opera, would appear before the Dealers' Conference and sing in unison with her own records to demonstrate that the Edison Diamond Disc recreates the human voice with absolute fidelity, there were many in the audience who expected the experiment to be a fiasco.

Mlle. Verlet stepped to the platform and stood beside the instrument while it played the introduction to "*Caro Nome*." Her beautiful voice picked up the aria in unison with the record and held the audience spellbound. They forgot the phonograph until she ceased singing. Then, although her lips were silent, the aria went on and it was the same wonderful voice that carried it. In other words, the Alice Verlet of the Edison Diamond Disc were indistinguishable from each other. She sang again and paused, and sang again. With one's eyes closed one could not tell when she was singing and when she was not. Every minute detail of interpretation, every shade of her voice was as apparent in the Diamond Disc as in her own performance.

Thunderous applause greeted the conclusion of the aria.

This tone test demonstrated conclusively to every one present that no empty claim is made when we say that the Edison Diamond Disc reproduces music of the exact character and quality of the original.

The complete program rendered by Mlle. Verlet in unison with her Diamond Disc records was as follows:

- No. 82080 *Caro Nome* (Rigoletto)
- No. 82086 *Air des Bijoux* (Faust)
- Not yet listed { *Addio del passato* (Traviata)
- { *Air du Rossignol*
- { *O Beau pays* (Huguenots)

The applause increased with the rendition of each selection, and when Mlle. Verlet, bowing happily, made her final exit, the audience rose to its feet and the air was electric with an enthusiasm that augurs well for the introduction of new and virile methods in merchandising the Edison Diamond Disc.

For the purpose of demonstrating to the dealers present that it is not necessary to have an Edison artist in order to give an Edison Diamond Disc tone test, Mr. Verdi E. B. Fuller, conductor of the recital, called to the platform Mr. Arthur Walsh, a talented Newark violinist, who has had no experience in making records. Mr. Walsh played with selections recorded by Mr. Carl Flesch and

Mr. Albert Spalding to demonstrate that the Edison Diamond Disc recreates the true violin tone. This demonstration made a very great impression on the audience.

DO YOU WANT TO GIVE A TONE-TEST RECITAL?

MR. FULLER, in addition to demonstrating how a tone-test recital should be conducted, commented on the manner of advertising and following up such recitals. He stated that it was a mistake to consider a tone-test recital merely as advertising. Properly handled, the name and address of practically every one who attends such recital can be obtained, and the experimental store in East Orange has carefully worked out a follow-up system which has made these recitals a most effective form of sales work.

Every dealer realizes that in selling the new Edison Diamond Disc it is important to distinguish it in every way from so-called "talking machines." The tone-test is a test that only the Edison can sustain and therefore is one of the most effective means of establishing the true musical value of the Edison. Mr. Verdi E. B. Fuller, who conducted the tone-test at the dealers' conference, is making arrangements for a series of tone-tests in various parts of the country, and dealers who desire to use this method of exploiting the Edison Diamond Disc can arrange, by writing us immediately, to have one or more Edison artists appear in their behalf. We are making arrangements with these artists for what is called solid time, and accordingly the fee charged each dealer will be comparatively small. Write us at once if you desire to book an engagement.

WORKING THE SMALL TOWNS

O SIMMONS, President of the Simmons Talking Machine Company, Bristol, Va.-Tenn., spoke extemporaneously at the Dealers' Convention of his success in selling the Edison Diamond Disc in the numerous small towns surrounding Bristol, in which there are no resident dealers. Mr. Simmons' method of procedure is to load up several instruments, including the Edison and a well known "talking machine," go to one of these small towns and arrange for musicales in churches, private homes and elsewhere. Recently he took four instruments (three Edison and a talking machine) to a small hamlet and after a couple of days of demonstration work sold all three of the Edisons. He was unable, however, to dispose of the talking machine and had to take it back to Bristol.

SOME EXPERIENCES IN THE SALE OF PHONOGRAPHS

By E. J. Heffelman of Canton, Ohio. A Paper Read Before the Edison Dealers' Convention.

WE operate a department store at Canton, Ohio, under the name of Klein & Heffelman Co. We were the first house to sell phonographs in Canton. The occasion dates way back to the first old cylinder-wax record machines. Later we did a jobbing business for the Edison Company and covered the entire State.

Our Piano and Phonograph Departments are located on the second floor, but we keep an Edison Diamond Disc instrument playing during business hours on the first floor, front. This practice has been the means of many sales. On one occasion last summer, while I was standing near the instrument which was playing, a man came in the rear entrance (which was two hundred feet from where I was standing) and said he had heard the music as he was passing by and could not resist coming in. I sold him an A-250 then and there. We have had many similar cases.

We have found that the placing of instruments in homes on approval (or over the week-end) is the most effective means in making sales and there is never a time that we do not have from ten to fifteen instruments out in this way.

We have a strictly private telephone in our Phonograph Department. One of our salespeople is daily calling subscribers from "A" to "Z" asking for the privilege of sending an instrument to their homes without obligation to buy. We find that fully one-half of these instruments so placed are sold.

The greatest factor in the sale of records comes from suggestions made by the salesman at the time of demonstration. Up to the present time our chief trouble has been to get enough *popular* records. While we have been doing above the average amount of advertising, conditions in a city of our size (some 60,000) are totally different from a very large city. We do not have the *transient* trade and are obliged, to a great extent, to go out and dig up our prospects. At the present time we are working the country trade. Since summer is the only time we can do that, owing to the condition of the roads, we send out a piano salesman, together with a salesman for our phonograph department, in a Ford truck, and give Edison Recitals at every farmhouse along the roads leading out of Canton. The piano salesman works for piano and player-piano sales; the phonograph salesman works for phonograph sales. We have made a great many very nice sales in this way.

We have also been very successful in smaller

towns by placing instruments on approval with the wealthier class of people; also in confectionery stores and restaurants. There is scarcely a town within a radius of twenty miles of us in which we have not sold several instruments in this way.

While on this subject I can say that we have sold more than twenty instruments in the leading dining rooms, confectionery stores, restaurants and drug stores in Canton. These sales have been the means of making many other sales in homes. In one case the dining room proprietor's wife insisted on having the instrument taken home at least every other week. The guests at the hotel set up such a clamour for the return of the instrument that the proprietor was obliged to return it before a week was over. Finally he was obliged to buy one for his home to keep peace in the family.

I find that the most important factor in the sale of anything is *enthusiasm*. Hear all of the new records as they are placed on sale and enthuse your salespeople by making remarks on the particular beauty and merit of each record. It makes no difference how much merit anything has, it will not sell itself; it requires *push and enthusiasm*.

It is not necessary for me to elaborate on the wonderful tone of the Edison Diamond Disc Phonograph, as you are all familiar with its beauty, but this knowledge helps mightily your enthusiasm in making sales.

APPROACHING A PROSPECT

By Alphonzo Smith, Jr., Brooklyn. Extract from a Paper Read at the Dealers' Convention.

TO sell an ordinary talking machine requires no more skill than to sell a novelty; any clerk can handle a novelty customer so as eventually to book the order, for the party wants either this style or that, or none at all. But to sell the Edison Diamond Disc Phonograph takes salesmanship!

If one is laboring under the novelty idea—he had best "get out from under" the Edison proposition, for to be successful in the Edison line one must put his own PERSONALITY into his selling, or else employ a salesman of the very best caliber.

A customer must be *approached* properly; the instrument must be introduced in such a way that the customer forms a receptive attitude; that is, disposed to stay a while, be seated and spend enough time for you to demonstrate the instrument properly. You want your prospect to *absorb* the music the record produces; you want him to take in, as well, what you have to tell him; therefore, he should not feel in a hurry. He owes it to himself as well as to you to take time to investigate and listen. You, as salesman, must impress this on him.



INTERIOR STORE OF "HARRISON," RICHMOND, IND.

"HARRISON" OF RICHMOND, IND., A LIVE, AGGRESSIVE DEALER

ONE of the liveliest and at the same time one of the most popular Edison dealers in the whole State of Indiana is A. J. Harrison,

Wescott Hotel Building, Richmond. His representation of the Edison Disc is invariably high class. He advertises liberally in the local papers.

In demonstrating the tonal quality of the Edison Diamond Disc, if you draw your customer's attention to any special feature of the particular record you are about to play, be sure he understands you. Play the record over two or three times, if need be, until he hears what *you* hear; until he grasps (or begins to appreciate) the wonders, the quality, and great amount of music, found on the Edison Diamond Disc Record. When this is accomplished your road to closing a sale becomes smooth sailing.

I have found in selecting the first records to demonstrate, that it is best to choose *extremes*. Let a band follow a violin; a soprano follow a reed orchestra; a bass follow an instrumental trio.

Now, when you realize that your customer is in the proper mood, then is the fitting time to hand him a record catalog and ask him to make some selections.

You now have arrived at the critical point of the sale. Everything seems satisfactory and yet you don't feel just sure what move to make next. You are anxious not to spoil the influence already effected. You know, by experience, that you can

say *too much*. Right here is the time to talk about *furnishings*—that is, what particular style of Edison Cabinet would be best suited to the room the instrument is intended for. Sometimes people make their decisions at once—but more often they take a catalog and talk it over at home.

So far, everything, apparently, is O. K. Your prospect is going to let you know his decision "in the next few days." Just here is where so many good sales are lost—some extraneous interference upsets the whole situation; if you wait a couple of days to hear from your prospect he has wandered so far away that it takes double work to bring him back; and, even if you *do* succeed in bringing him back (which is doubtful) you have lost a decided advantage by waiting. My suggestion is to see your party that very night; call on him at his home. Most likely you will be asked to give your opinion—to help select the style of cabinet most appropriate for the room in question.

Finally let me say, don't waste your time with the luke-warm or undecided prospects. Follow up the live ones. Don't ever speak of the Edison as a "machine" but invariably as a "musical instrument." Impress this fact upon your prospect.

MECHANISM OF THE NEW "B" TYPE OF EDISON DIAMOND DISC PHONOGRAPH

Synopsis of an Address by John P. Constable of the Edison Laboratory at the Dealers' Convention.

A SIMPLE mechanism with few wearing parts, one that is easily adjusted and repaired, operates noiselessly and gives all the high standard of regulation and other good qualities of the old type motor.

The direct gear drive and the advantage of this combined with the fewer wearing parts was also brought up. To make this operate successfully a very high grade of machine work is necessary. The greater care and attention to details in manufacturing of these parts was also pointed out.

Next, the reasons for the adoption of the two ball governor instead of three ball were given, namely: more easily balanced, both for standing and running balance, insures quiet operation, and also the theoretical consideration which led to the discovery that the governor must be correctly proportioned to the main spring, which it has to govern. The adjustment of the governor was spoken of and particular attention called to the guide roller on the governor sleeve, it being particularly brought out that this roller should never be removed, especially on the two ball governor. The roller should always be adjusted centrally in the slot, touching neither side, and when this adjustment is made no trouble will be experienced. The practice of removing the roller, it was pointed out, was very bad and likely to cause the governor to be ruined by sudden starting and stopping, as this roller is put in the governor to prevent "tripping" after a sudden stop or start.

The graphiting of the main springs with dry graphite was very carefully gone into and the reasons for adoption of dry graphite noted. Instructions were also given on how to put in a spring and take one out of a spring barrel and how to graphite same with dry graphite. This latter point being very important it was suggested that graphite should be blown into the spring after the machine is assembled and the spring has been about one-third wound up. This method has proved very successful in curing "chugging," sluggish starting and sometimes bad regulation. It was also pointed out that the graphite, when once properly in the spring, would never have to be renewed.

A standard "250" mechanism was completely disassembled and the various adjustments noticed and then assembled again. The position of the governor and the governor worm-wheel were spoken of and the adjustment of the governor friction-fork and the friction-felt.

The matter of lubrication was gone into thor-

oughly, emphasis was laid on the necessity of using the proper oil on the various parts. Attention was called to the fact that we are putting out an oil and a grease for lubricating these mechanisms and also a special graphite, which are adapted most perfectly to the various parts which they are to lubricate.

THE CARE USED IN PRODUCING EDISON RECORDS

Extracts from Address of A. M. Kennedy of the Edison Laboratory at the Dealers' Convention. Delivered on Tuesday, Aug. 10th.

IN addition personally to seeing to it that only worthy music is recorded, Mr. Edison listens to a trial record of every voice and every instrumental artist, before these artists are accepted for Edison records. The reputation or press notices of the artist has nothing to do with his decision, for Mr. Edison weighs only the pureness of voice and the correctness of interpretation, or the musical ability. His note-book of voice-trials shows some unfavorable comments on artists well-known and some favorable on obscure artists.

A few of his comments, taken from one of his recent notebooks are indicative of the thoroughness of Mr. Edison's tests:

"Voice pretty good, but his interpretation is dead and monotonous."

"Tell him to put some action in his singing—not one continuous, monotonous intonation without change in volume."

"He will be a good singer when he can put snap in it."

"All her notes are singularly pure, but she interprets very poorly—very monotonous and non-dramatic." "She also has a bad shake."

"What a pity it is that a woman with a voice like this should have been educated by so brainless a teacher." "Outside the shake, I believe I could make a star of her in 48 hours."

"This is the only clear-cut flute I ever heard—it is perfect in every note and fine quality all through." "Better get four or six records from this man."

Comment on a voice singing on American operatic stage:

"Dead—shakes—don't want him."

Comment on voice singing in Royal Opera, Berlin:

"Poor timbre — poor interpretation — breaks — can't use."

Comment on an artist unknown to the public:

"She is good—nearly all sustained notes are clear. Think in proper selections she would be a valuable addition to our artists."

"This is nearly the limit." "Congratulate — (the discoverer of this voice) on his fine appreci-

ation of interpretation—an elegant, wobbling (!) voice." "Rotten."

"I withdraw ——— (the above) and decide ——— shall have the prize." "If anything would make the Germans quit their trenches it would be this." "This is awful; has intelligence fled from our plant?"

"Good violinist." "We want some more of this Hungarian music, weird, strange, original, good."

"This woman has a very good voice, but she hasn't flexibility. Would be fine for chorus, duets, etc.—no tremolo, voice clear. It would be difficult to find one so free from defects."

There are about thirty large notebooks filled with such comments on thousands of voices. Thus does Mr. Edison save the public from records of "artists" whose only merit is their press notices.

Mr. Edison has spent enormous sums searching for good voices for Diamond Disc records. Up to the beginning of the war, a Recording Studio was maintained in Europe simply to make voice trials, in an attempt to find good voices. In the music room of the Laboratory are a series of drawers containing voice trials from London, Milan, Munich, St. Petersburg, Rome, Boulogne, Florence, Budapest, Vienna, Barcelona, Madrid, Berlin, Paris, Monte Carlo, Nice, Prague, Warsaw, etc.

As "the prophet is not without honor, save in his own country," so, curiously, the American public pay the greater attention (and admission) to hear foreign singers than their own American singers. And yet American voices on these trials show up as good, if not better than European voices.

After passing the selection and artist, Mr. Edison listens to every record before it is allowed to go to the public. He passes on these, both for technical recording defects and artistic defects of rendition. Many of the records made never get farther than his stage because of Mr. Edison's comments of "sharp recording," "shows interference," "dull, lifeless," "squeaks," etc., etc. Thus is the public protected from records which contain defects.

Even after a record has passed this inspection, Mr. Edison insists on listening to one of the first commercial records of each selection turned out in order to detect any defects in the manufacture.

Most people believe that to make a phonograph record, the artist simply stands before the recording horn, sings the selection and when finished the master is ready to make a mould from which the finished records are made.

It is not so simple at the Edison Recording Studio. Knowing that Mr. Edison passes on every record and that he is very critical, and that no defect escapes him, those in charge of the record-

ing are very careful. Many trials and changes are made before they will allow the record to go to Orange for Mr. Edison's inspection. It is not unusual for a singer to make fifteen or twenty trials before the record is made, each involving changes so slight that the majority of people would never detect them. Artists report that the Edison Laboratory is many times more exacting than other recording laboratories.

"The Dealers' Convention was a great success, in many ways! While none of us could absorb and digest *all* the good sales-food provided, each must have carried away a lot of good thought, and many fine suggestions."—W. D. WILMOT, Fall River, Mass.

THE EDISON BAND-WAGON

HERE is a simple idea that has attracted considerable attention. It is a good window display stunt, easily made. Requires, as you will see, four discs, a good box about size of a soap box, some Blue Amberol cartons, two or three midget imps (procurable at most toy stores) and a New Model 50 (or one of the previous models). A little ingenuity on the part of the dealer, and it is easily done. It can be made to illustrate the strength of the diamond disc. As a combined Blue Amberol and Disc Novelty for window display it is capital. Try it!



THE RIGHT OF A MANUFACTURER TO CONTROL THE RETAIL PRICE AT WHICH HIS PRO- DUCT SHALL BE SOLD

*Synopsis of Mr. Holden's Paper Read at the
Dealers' Convention.*

THE primary fact upon which the carrying on of all lines of business depends is that business men do what they agree to do. Unless this were true, business could not be carried on for a day. This being so, it should be a simple matter for any manufacturer to control the price at which his goods should be sold at retail by making suitably worded contracts with his jobbers and dealers. Such contracts are valid in England and Canada as regards all lines of merchandise, but the law is different in the United States on account of the statute commonly known as the "Sherman Anti-Trust Act," passed in 1890, which prohibits certain contracts in restraint of trade.

The U. S. Supreme Court has had occasion only once to pass upon the question of whether or not the owner of a patent can by license, agreement or contract specify or fix the price at which a patented article shall be sold by his licensee, this case being entitled *Bement vs. National Harrow Co.*, 186 U. S. 70 (May 19, 1902). In that case it was held that

"the owner of a patent may assign it or sell the right to manufacture and sell the article patented upon the condition that the assignee shall charge a certain amount for such article;"

and as the contract which was passed upon was a license contract, we may substitute the word "licensee" for "assignee."

Upon the strength of this decision, the various U. S. Circuit Courts (now District Courts), and Circuit Courts of Appeals rendered a vast number of decisions in which the license contracts of Thomas A. Edison, Inc., with its various jobbers and dealers were upheld, approved and enforced.

About five years ago, however, a case came before the Supreme Court in which the legality of jobbing and retail agreements for the marketing of the preparation known as *Peruna* was questioned. This article being unpatented, the Court held that the agreements in question were illegal since they were in restraint of trade within the meaning of the Sherman Act, or in other words, that the Sherman Act prohibited the manufacturer of an unpatented article from fixing the price at which his product shall be sold by the jobber to whom he sells or the dealer to whom the jobber supplies the same. This case is entitled "*Dr. Miles Medical Co. vs. Park & Sons Co.*," 220 U. S. 373.

The next important case decided by the Supreme Court and known as the *Sanatogen* case, *Bauer vs. O'Donnell*, 229 U. S. 1, has been so much misrepresented by newspaper statements that it has by many persons been understood as deciding that a patent owner cannot fix the price at which the patented article shall be sold, but this is a mistake, as a careful reading of the opinion shows that no such finding was made. The preparation known as *Sanatogen* was a patented article, to be sure, but the manufacturer had no license agreement with the defendant in that case. The manufacturer endeavored to maintain the retail price by placing a label upon each bottle of *Sanatogen* which stated that the same should not be sold for less than one dollar. The defendant, O'Donnell, who conducts a drug-store in a prominent location in Washington, D. C., purchased bottles of *Sanatogen* from a jobber but did not agree to resell them only at a given price, he making no agreement whatever either with the owner of the patent or the jobber from whom he purchased the goods. Under these circumstances, the Supreme Court found that the defendant was not bound in any way as to the price at which he should dispose of the goods.

A more recent case which has attracted considerable attention in this part of the country is known as *Victor Talking Machine Co. vs. Straus (R. H. Macy & Co.)*, the well-known New York department store; this suit being brought for an injunction to restrain the defendant from the sale of Victor talking machines and records. The goods of the Victor Co. are patented and are put out under a license agreement system which differs from that under which the goods of Thomas A. Edison, Inc., are marketed in that while our goods are sold outright by us to the jobber and by the jobber to the retail dealer, the Victor Co. maintains that the title to the goods remains in them and they dispose of only the right to use the goods with a provision that if their license requirements are observed the title will vest in the ultimate purchaser after the latest patent under which the goods are put out has expired. The defendant in this suit had acquired a large quantity of the Victor goods and was offering the same at lower prices than the Victor Co.'s licensed dealers. The injunction prayed for, however, was not for restraining the defendant from selling at cut prices, but from selling the goods at any price, on the ground that any sale whatever by the defendant would be a violation of the Victor patents since the Victor Co. had not granted to any one the right to sell the goods.

In this case there was no license agreement existing between the Victor Co. and the defendant, or in other words, the Macy Co. had not agreed with

the Victor Co. or with any one else that they would sell these goods only at certain prices. The Court, therefore, found that this case came squarely within the principles of the Sanatogen case as determined by the Supreme Court and dismissed the suit.

A recent case of much interest to our dealers, although perhaps of not much relevance since it relates to an unpatented article, is that of *Great Atlantic & Pacific Tea Co. vs. Cream of Wheat Co.*, decided by Judge Hough of the U. S. District Court, New York, on July 20, 1915. In this case the Cream of Wheat Co. did not enter into any contracts with its jobbers or dealers but it had requested them to maintain the retail price of its packages of Cream of Wheat at 14 cents. The Tea Co. at first had maintained this price but it afterwards cut the price to 12 cents. The Cream of Wheat Co. thereupon declined to sell any more of its goods to the Tea Co. and also requested its jobbers to refuse to fill orders from the Tea Co. A suit was thereupon brought by the Tea Co. under the new Clayton Act to restrain the Cream of Wheat Co. from carrying on its system, or in other words, to compel them to sell to the Tea Co. at carload price, but the Court after careful consideration of the entire situation concluded that there had been no unreasonable restraint of trade by the defendant, and that in refusing to sell to the plaintiff and requesting its customers not to deal with the plaintiff, it was well within its rights.

In support of the statement that the Sanatogen case does not decide that a manufacturer cannot enter into a valid agreement with his jobbers in which the price at which they shall dispose of patented articles is provided for, reference should be made to the latest decision upon this subject, which is the case of *United States vs. Keystone Watchcase Co.*, decided by Judges Buffington, Hunt and McPherson, U. S. District Court for the Eastern District of Pennsylvania, on January 2, 1915, 218 Fed. 502. This case was a suit in equity brought by the United States praying for an injunction against the defendant under the Sherman Act. One of the acts complained of was the manner in which the defendant had marketed the Howard watch, a patented article. These watches were sold by the Watchcase Co. to its jobbers under a license agreement in which the resale price was specified. There were no agreements made with the retailers. Under these circumstances, the court made the following ruling:

"Certain material parts of the Howard watch were covered by bona fide patents taken out and used for a lawful purpose, and as the owner of these patents the Company had the right to make a direct agreement with the jobbers whereby a minimum price was fixed at which the jobber might sell. *Bement v. Harrow Co.*, 186 U. S. 70, 22 Sup. Ct. 747, 46 L. Ed. 1058; *Henry v. Dick Co.*, 224 U. S. 1, 32 Sup. Ct. 364, 56 L. Ed. 645, Ann. Cas. 1913D, 880."

Since agreements with the jobbers are entirely lawful, it would seem that similar agreements with the retail dealers are also proper, the jobber being merely an instrumentality through which the manufacturer supplies the retailer, and existing only for such purpose, and this is particularly true where, as under the Edison system, the jobber is required to strictly confine his dealings to regularly licensed dealers. Therefore our dealers, as patent licensees, are well within their rights in entering into agreements in which the retail prices of our goods are specified, the same being patented, and our system being the same in principle as those approved in the *National Harrow* and *Keystone Watchcase Co.* cases, the latter of which is subsequent to the *Peruna* and *Sanatogen* cases.

THE BIRTH OF THE PHONOGRAPH AND A COMPARISON OF EDISON AND BERLINER METHODS

*Synopsis of an Address by A. M. Kennedy at the
Dealers' Convention Delivered on Aug. 9th.*

SOME years ago a magazine published an alleged account of Mr. Edison's invention of the phonograph in which he was supposed to be sitting idly with a chisel in one hand. Having drawn the edge of this across a brass plate he heard a sound; then he noticed the equi-distant marks on the plate, and so conceived the idea that it would be possible to record and reproduce sound.

This story was, of course, only the product of an ingenious mind.

While a newsboy on a Michigan railroad, Mr. Edison saved the life of a child of one of the railroad telegraph operators, who, from gratitude, taught Edison telegraphy.

It was but natural that Edison's first invention should be in the telegraphic line. Among these was a telegraph-relay for sending messages rapidly, having two plates carrying paper discs arranged to revolve, one at low and the other at high speed. The message was engraved on the low speed disc, which was transferred to the high speed plate, from which the dots and dashes were sent over the line at an augmented speed. While experimenting with this Mr. Edison found that if the Morse signal for a letter were repeated a number of times on the paper disc and revolved rapidly under the sending stylus, a musical note would be obtained. From this he got the idea that it would be possible to record and reproduce sounds.

He drew a sketch of his first phonograph as a cylinder machine because this would give uniform velocity to the surface. The first model was made in 1877, and in contrast with most of his other

inventions (requiring the making of many models and consuming years of time), this model worked the first time it was tried. Application for patent was executed Dec. 15, 1877, filed Dec. 24, 1877, and patent issued Feb. 19, 1878—less than two months after filing date because the invention was so novel there was no chance of interference or infringement.

During the busy days of the 80's, in which Mr. Edison invented the incandescent lamp, the carbon transmitter for telephones, the magnetic ore separator, built the first electric lighting system and generating station and the first electric railroad, besides taking out about 500 other patents, work on the phonograph was temporarily dropped. During this time Mr. Emil Berliner worked on and developed the *lateral* system of recording in contrast with the *vertical* system invented by Mr. Edison.

In the *vertical* system, according to records published in 1890, a plate of metal is covered with a thin coating of wax. The recorder scratches through the wax, leaving the surface of the metal bare. Acid is then poured over the plate, etching the record into the metal. On account of the impossibility of obtaining a smooth etching such records have not come into general use, but have formed the basis for the *lateral* cut records, as used today.

Before discussing the relative merits of the two systems it will be necessary to understand some of the musical and the mechanical principles involved.

OVERTONES EXPLAINED

Text-books on physics define sound for us and give us the rapidity of vibrations of the musical scale, stating that middle C, for example, is 256 vibrations per second. We know, however, that if several musical instruments were in another room so that they could be heard but not seen, we could distinguish between them though each sounded the same middle C. If the tone sounded were only 256 vibrations per second and, therefore, the same in each case, it would be impossible to distinguish between them. There is, therefore, a difference which enables us to distinguish one from the other, and this difference in the tone of each instrument is produced by the overtones, which are tones of higher frequency than the fundamental (in this case 256 vibrations per second), of which frequency the fundamental is always a mathematical multiple and which when combined with the fundamental gives the characteristic tone to each instrument or voice.

If we pick up a comparatively light object we find that we can vibrate it with ease as compared with a relatively heavier object and the more rapidly we try to vibrate the object the

more difficult it becomes. This is because of inertia.

It is well known that if we wish to move a certain weight, a smaller rod is required to pull or push the weight than would be required if the rod is used as a fulcrumed lever.

BERLINER VS. EDISON RECORDERS

Comparing the Edison and Berliner recorders on disc recording, the diaphragm of the Edison recorder is fixed parallel and close to the wax disc and is directly attached to the sapphire stylus which engraves its motion in the wax. The Berliner recorder has its diaphragm at right angles to the wax disc, the vibrations of which diaphragm are conveyed to the wax through a comparatively long fulcrumed lever, one end of which is attached to the diaphragm and the other end arranged to engrave the wax.

If this lever on a Berliner recorder is made comparatively light it will flex and bend to some extent rather than transmit the total swing of the vibration of the diaphragm to the wax, just as the tone of a Berliner type reproducer is diminished or softened when a thin needle is used to transmit the vibration from the record to the reproducer.

If, on the other hand, this lever is made thick, its weight will increase and because of this increased weight it will be more difficult to vibrate or will tend to damp down these vibrations because of its inertia.

In considering these sound or tone vibrations, we must recollect that the relatively low frequency fundamental will not suffer so much as the higher frequency or much more rapid overtones. Consequently such a recorder is capable of recording the pitch much better than the quality of music. This explains why such records reproduce the correct pitch of music but give the tones a sharp, phonographic quality rather than the full, rich, rounded quality of the original.

In the Edison recorder the recording stylus is so directly fixed to the diaphragm, which is close to the wax, and the moving parts are so light, because there is no lever action, but only a pushing strain on the member, that all of the delicate overtones are conveyed to the wax and are therefore reproduced with all the full, big, rich roundness of the original.

In the Berliner records the sound waves are recorded on the sides of the grooves or the thinnest and weakest part. In the Edison records, the sound waves are at the bottom of the groove, or on the thickest and strongest part. It has, therefore, been found practicable to make Edison records with 150 threads to the inch, while Berliner

records can not be made practically with grooves closer than 80 to the inch. For this reason an Edison 10 inch record plays longer than a Berliner type 12 inch record.

The life of the Edison vertical cut record is longer than that of commercial lateral cut records because the perfectly rounded and polished diamond point of an Edison reproducer bearing on the very hard Edison records causes much less wear than the soft steel needles of the lateral cut reproducers bearing on their soft records. Also because the hanging of the needle from side to side of the lateral groove produces enormous wear on the leading end of each curve where the needle hits the opposite side. Also because, as the needle wears, tiny bits of steel are imbedded in the record.

It is found in practice that the lateral records show rapidly increasing scratch on surface after the first playing, while an Edison record shows less scratch on the fortieth time played than on the first.



THE ARNO PHARMACY, DUBUQUE, IOWA

SODA-WATER PATRONS PREFER THE EDISON DISC

SELLING Edison discs to druggists is not always an easy undertaking. Out in Dubuque, Iowa,

Hopkins & Witty, our representatives, were anxious to close such a sale with the Arno Pharmacy, Dubuque's finest drug store. They were up against a seemingly insurmountable obstacle at the start, namely, that Mr. Arno, the proprietor, already owned a well-known make of needle machine and was pretty well satisfied with it. Indeed he was a ——— enthusiast, and had in his store one of these needle instruments. Why should he want an Edison disc, and how were Hopkins & Witty to approach him? We will let them tell the story:

"Mr. Arno is a very live and progressive business man and is always on the lookout for the welfare of his customers. A large portion of his business is at the soda fountain. He has

a large space reserved in the store with about forty tables. He has a very select trade, representative of Dubuque's best people.

"The sale of the Edison Disc was made in the face of very strong competition, Mr. Arno himself being a great ——— enthusiast. We obtained permission from him to place an Edison Disc instrument in his store just before the holidays, and while it was there the idea occurred to us that it would be rather a novel place to give a recital. We carried out this idea and met with great success.

"Then the needle machine salesman, rather than be outdone by us, gave a recital also. Practically the same audience heard both. It may seem a pretty broad statement to make, but the people were constantly demanding that Mr. Arno have something played on the *Edison*, which stood near the needle-playing machine. And yet Mr. Arno was not fully convinced which was the better machine.

"Finally we were obliged to take the Edison away, for we needed it to fill an order. Not a word was said to Mr. Arno in regard to placing with us an order for an Edison.

"Then came our competitor with a proposition. Mr. Arno had an old type needle machine. He was offered \$55.00 in trade for it if he would take a new model ———. Of course it was absolutely impossible for us to make such an offer.

"Things went on this way for another month and his customers were continually asking, 'Where is the Edison Disc?'; they practically demanded that he get one. The result was that one day Mr. Arno stepped into our store and placed an order for a \$200 fumed oak Edison Disc, to match his furniture.

"Afterward we succeeded in selling his old ———, and all we could get for it was \$15 (which in our estimation was a big price).

Mr. Arno now is one of our best Edison boosters, and is continually giving us leads on prospective business. There is scarcely a day that he does not pay us a visit. The Edison Disc is going all the time and people have become so familiar to it that about the first thing a party says after they are seated is, 'Are we going to have some Edison music?' Most of the records played are selected by the patrons and played by special request."

The above is one way to sell Edison Discs to druggists, even in the face of apparently insurmountable obstacles. *Let the people hear the Edison Disc.* As Mr. Edison said long ago: "Let the people hear and decide." That's the salesman's best aid—the *public*.

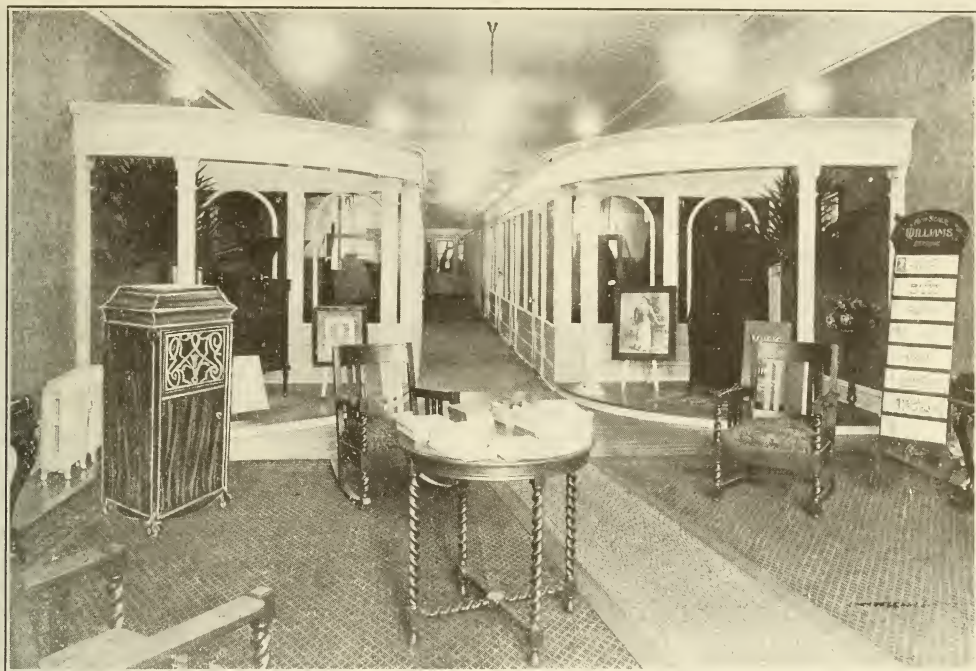
SELLING TIPS

IN the following list of eleven records, which comprise the fourth installment of special "selling tips," an effort has been made to include a wide variety of different types of pieces. By reading over these notes, salesmen must inevitably be struck with the fact, that no matter what the selection may be, *something* of interest may be said about it. Record buyers seldom know what they want, as most salesmen realize. They enter your store in a receptive mental attitude; most of them are easily influenced—prejudiced either for or against a record—and it is remarkable how small a thing will sometimes sway their decision. It, therefore, becomes of the utmost importance for every salesman to give each record the "best possible start"—to interest the hearer in it right at the beginning. These tips are merely intended to point out the way; the details are different for every salesman, every record and every purchaser.

SELLING TIPS FOR SPECIAL RECORDS

- 50084 **Charme d'Amour—Valse Lente, Edwin F. Kendall**
American Symphony Orchestra
Valse Lente or slow, langorous waltz—composed especially for the famous dancer Mlle. Dazie and introduced in her pantomime "La Tragedie d'un Mardi Gras."
- The Red Man, from the Suite, The Dwellers in the Western World, John Philip Sousa**
Edison Concert Band
From orchestral suite "Dwellers in the Western World." Is a descriptive composition typifying the native American Indian—a fine musical sketch.
- 50210 **Akahi Hoi, King Kalakaua**
Toots Paka's Hawaiians
A traditional folk melody of the Hawaiians. Note its characteristic limpid softness, just like their language; curious tone quality of the instruments.
- Ninipo, Kaleikoa**
Toots Paka's Hawaiians
Favorite Hawaiian song. Toots Paka is a Hawaiian-American girl, well known in vaudeville. Her company are all Hawaiians and all play the curious native instruments.
- 50213 **One Sweetly Solemn Thought—Fantasia, Ambrose Pinto, Harp**
Winifred Bambrick
Favorite anthem—wonderfully beautiful and inspiring melody. Harp solo makes the melody sound even more lovely. Note the brilliant runs of the harp that embellish the theme. An unusual record from every point of view.
- (a) Vision, *Verdalle*; (b) Tarantelle, *Pinto*, Harp
Winifred Bambrick
Winifred Bambrick, young Canadian Harpist, still little more than a child. Has become a sensation in concert. Plays two brilliant harp selections that display her technique wonderfully well.
- 50218 **Paprika—Lu Lu-Fado, Camille Helms, for Dancing**
National Promenade Band
Lu Lu-Fado described as "the newest French dance." Rhythm is rather like our ragtime, only perhaps less garish, and certainly more dainty. Dance is easy to learn, they say.
- Lucille Love—Waltz Hesitation, Abe Olman, for Dancing**
National Promenade Band
Charming Hesitation Waltz, written especially for dancing, and recorded in exactly the proper tempo. Named after "Lucille Love," the "serial movie."

- 50224 **A Little Bit of Heaven—The Heart of Paddy Whack, Ernest R. Ball, Tenor**
Frank X. Doyle
Used by Chauncey Olcott in "The Heart of Paddy Whack," his play produced 1914-15. Typical Olcott ballad.
- Irish Eyes of Love—The Heart of Paddy Whack, Ernest R. Ball, Tenor**
Frank X. Doyle
Written by Ball, composer of "Love Me and the World is Mine," and sung by Chauncey Olcott in "The Heart of Paddy Whack."
- 50245 **I'm On My Way to Dublin Bay, Stanley Murphy, Tenor**
Premier Quartet
Probably the biggest hit of its kind this season. Heard everywhere. Note the xylophone introduced here. Quartet is composed of John Young, Billy Murray, Steve Porter, and Wm. F. Hooley.
- When It's Moonlight in Mayo, Percy Wenrich, Baritone**
Owen J. McCormack and Chorus
Sung by Fiske O'Hara in "Jack's Romance." Plaintive Irish ballad, very appealing, interesting lyric, tuneful melody.
- 80010 **Ever of Thee I'm Fondly Dreaming, Foley Hall, Soprano and Baritone**
Elizabeth Spencer and Thomas Chalmers
Ballad in vogue nearly fifty years ago, and a favorite ever since. Very pathetic lyric, and appealing melody, in a sombre strain.
- Darling Nellie Gray, B. R. Hanby**
Metropolitan Quartet
Old plantation melody from Civil War days. Most enduring song of that period. Lyric pictures an old dinky with an unstrung banjo at his side, musing on his life's tragedy.
- 80099 **Good-bye Sweet Day, Kate Vannah, Contralto**
Christine Miller and Chorus
Kate Vannah's "heart songs" widely known and sung for many years. This one was famous concert encore number. Christine Miller is one of America's leading concert artists.
- In Old Madrid, H. Trotter, Tenor**
Reed Miller and Chorus
"Spanish style" ballad, favorite concert and popular song. Essentially a "man's song" and just the type Reed Miller renders best. One of his most artistic and finest records.
- 80135 **Hungarian Rhapsody No. 2—Part I, Franz Liszt**
Edison Concert Band
First half of Liszt's Second Hungarian Rhapsody. Starts with slow, sombre theme, with only a touch of brilliancy and a few cadenzas; continues in this mood throughout the first half.
- Hungarian Rhapsody No. 2—Part II, Franz Liszt**
Edison Concert Band
Second part extremely brilliant—contains all the rapid, whirling, allegro movements characteristic of joyous gipsy music.
- 80171 **Of Thee I Am Thinking, Anton Strelezki, Tenor**
Charles W. Harrison
Beautiful ballad love-song with fine sentiments in lyric. Notice how well the words and music suit each other. Simple but artistic melody Harrison a favorite with Edison public.
- My Sunshine (O Sole Mio), Eduardo di Capua, Tenor**
Charles W. Harrison
Famous Italian serenade, distinguished by its elegance and grace—a beautiful, flowing melody, with the characteristic Italian lilt. Note "steadiness" of the singer's tones.
- 80196 **I'm Longing for My Home, Sweet Home, George A. Reeg, Jr., Baritone**
Vernon Archibald and Chorus
A "song of memories," of unusual heart-stirring quality. Just a suggestion of "Home, Sweet Home" is heard near the end of the refrain.
- Tell Mother I'll Be There, Charles Fillmore, Baritone**
Frederick J. Wheeler and Mixed Quartet
An "Alexander Revival Hymn," used extensively by the great Evangelist. Frederick J. Wheeler is assisted by a quartet of mixed voices that greatly adds to the impressiveness of his rendition.



INTERIOR OF NEW STORE OF R. S. WILLIAMS & SONS CO., LTD.

R. S. WILLIAMS & SONS CO., LTD. OPEN THEIR BEAUTIFUL HAMILTON STORE

ON June 24th, R. S. Williams & Sons Co., Ltd., entered upon a new era in their history—the beginning of a permanent business place in Hamilton, Ontario. It is undoubtedly the finest music store in Hamilton, and should get a goodly share of phonograph business. The interior is finished in white enamel throughout, while the six sound-proof rooms are finished in mahogany and "Mission style." There is a large Recital Hall downstairs, where it is proposed to give many high-class features this coming winter.

The opening of this new branch was a very auspicious occasion.

NEW TRAFFIC RULES

John T. Rogers, of the Edison Traffic Department, Spoke on the Subject at Dealers' Convention.

MR. JOHN T. ROGERS, Manager of the Edison Traffic Department, talked briefly and concisely concerning the new traffic rules. He referred to the occasional request that the Company mis-describe its products in order to obtain lower freight rates and pointed out the impropriety as well as the danger of doing this. He touched briefly on the Cummins law. Mr. Rogers recommended that each dealer cultivate the

acquaintance of a traffic man with a view to becoming more fully informed concerning traffic rules and regulations and other general information of interest and value in the respective transportation matters.

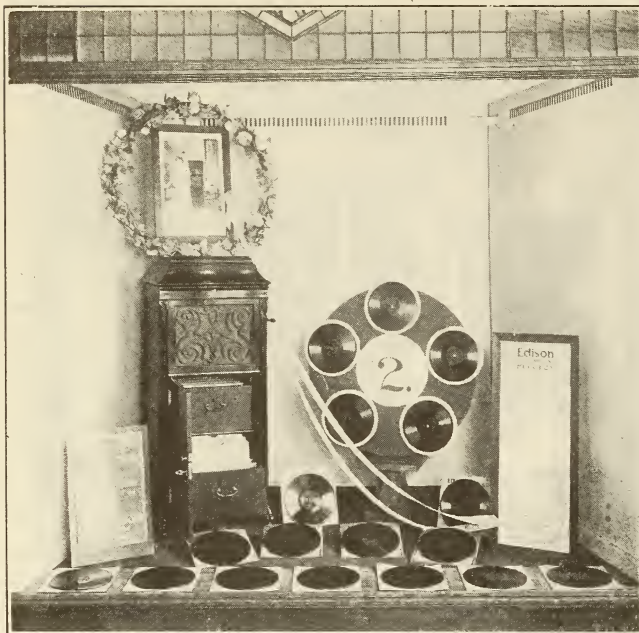
THE AUTHOR OF "I'LL TAKE YOU HOME AGAIN KATHLEEN" RECEIVES A CHECK FOR \$250 FROM MR. EDISON

FORTY-TWO years ago, just after he had been married, Thomas P. Westendorf, of the Shelby County Industrial Training School, wrote the words and music of the song "I'll Take You Home Again Kathleen."

Although nearly half a century old the song has gained in popularity each year. It is one of the few selections of the present day which has reached the honored distinction of being "a new old song."

Early in August this year Mr. Edison wrote Mr. Westendorf: "Your song is the most popular song in the United States. I felt like stealing when I used it, so I am sending you a little check by way of royalty."

In these days when the authors of many popular songs have difficulty in defending their copyrights and frequently receive nothing whatever in the way of royalty, it is refreshing to find one publisher or manufacturer cherishing such a fine sense of fair play.



FULLY ARRANGED WINDOW DISPLAY (7 FT. WIDE X 6 FT. DEEP)

SECOND OF A SERIES OF ATTRACTIVE EDISON WINDOW DISPLAYS

OUR window display this month shows a simple and practical suggestion for featuring Christine Miller records. The idea is one that may be extended or condensed to suit practically any size of window display.

The Edison instrument is located at one side of the window and on the right of this is a compo-board circle covered with suitable material upon which are mounted a number of Christine Miller records, together with a sign calling attention to the price. If you do not have a large compo-board circle for this purpose, a barrel head can be made to answer the purpose, provided it is covered with suitable material, such as burlap, crêpe paper, plush, velvet, etc.

We next call your attention to the use of the Edison Hangers, 14x22 and 13x36, which are issued regularly. The 14x22 hanger consists of a photographic reproduction of Christine Miller. This is mounted in the frame we provide for this purpose and placed at the top of the Edison instrument. In order to add life and attractiveness to the window this may be mounted in a

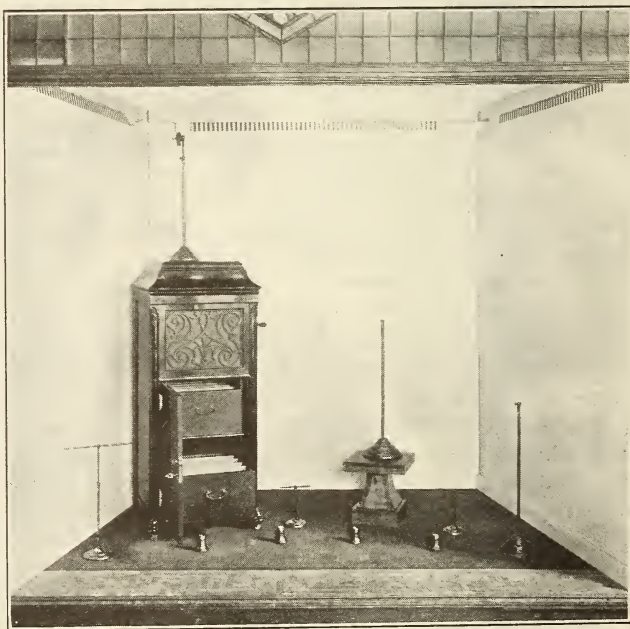
circle of artificial or natural flowers. However, this feature may be eliminated if you do not care to go to this extra trouble.

Connecting from this poster to the large 13x36 poster we utilize ribbons forcibly to call attention to the new Anna Case, Christine Miller and Alice Verlet records.

The arrangement of 13 records in the foreground of the display completes the window trim, which is simple enough to be readily placed by any dealer, at the same time giving an effective, artistic layout.

VALUE OF A PATRON'S NAME IN ADVERTISING

WE were much gratified to receive from the Smith Music Co., Marshalltown, Iowa, a copy of a three-column-wide advertisement of the Edison Disc in which they gave the names of some thirty-six persons who had purchased it in or near Marshalltown, Iowa. The effect is that these names are a practical endorsement and an encouragement to purchase. This is particularly true in small towns where every one is more or less acquainted with his neighbor. It is a mighty fine idea, worthy of being copied to advantage by dealers similarly situated.



SAME WINDOW—SHOWING THE SUPPORTS USED IN THE ABOVE COMPLETED DESIGN



A NOVEL WINDOW ATTRACTION—

W G. BAILEY, a banner salesman of the Southern California Music Co., is the originator of a very large Diamond Reproducer made in plaster of paris with tiny electric light where the diamond should be. This electric light is intermittently turned on and off by a mechanical arrangement so that the light flashes like a diamond. The device was for a long time in the window of the Southern California Music Co., and attracted unusual attention. It is a stunt well worth repeating elsewhere.

EN ROUTE TO "THE DISMAL SWAMP." A TRUE STORY.

THREE echoing blasts from the old river packet showed that our signal had been seen.

Slowly she crept alongside the wharf.

A sharp command from the captain in the pilot-house, and a coil of hawser left the brawny hands of the negro deckhand to be as deftly caught by the man ashore.

"No freight to-night, Cap'; jest this Northern gent'man wants to go through the Dismal with yuh."

I stepped aboard and as the boat swung out from the wharf, the captain came down to the deck. I had but a moment to entertain any doubt as to the cordiality of my reception.

"Reck'n," he said, "yuh used to better 'commo-dation than we can give yuh, but such as we have is yuhs. We don't allow to carry first-class passengers, but I can fix yuh up fine's-a-fiddle to-night." Then he continued, "I let the puser off at South Mills to go to a dance and yuh can have his stateroom."

This was unexpected comfort and, weary with my prospecting through the holly swamp, I was soon lying comfortably in the purser's berth and about to pass off into slumberland—when from the darkened cabin there came to my astonished ears beautiful and exquisite music!

Listening I lay like one entranced with charming voices. What exquisite accompaniment, too! Then the music ceased; the "sea" was silent, except for the rhythmical throbbing of the propeller shaft of the old packet boat.

Could it be possible that some opera company on their way North, at the end of the season, had engaged passage on the old packet steamer for the novelty of a trip through the Great Dismal Swamp?

"But listen," I said to myself. In the next selection I recognized and was charmed with a beautiful, inimitable rendering of "Schubert's Serenade."

In the midst of such soulful music I fell asleep.

I was awakened in the early hours of the morning by the deck watchman calling "She's blowing for Wheller's landin'. Reck'n that's whar yuh get off, sir," he said through my cabin window.

As we two passed through the steamer's dimly lit cabin I asked what theatrical company was on board.

"Don't know nuffen 'bout any the'er bunch aboard this 'er boat, sir," the negro said.

At that moment, as he held the deck lantern high over his shoulders to light my way across the threshold to the deck, all at once I discovered an object which filled me with amazement.

Grasping the man's arm I drew it toward me, and as the rays of the lantern fell on the object I read in large letters of gold "EDISON DIAMOND DISC PHONOGRAPH."

Now I had discovered my theatrical troupe and stood in amazement, looking at the Edison.

"Reck'n you'd better step ashore, sir, 'fore she slides off," said the burly fellow.

Then, as I watched the old boat glide out of the Great Dismal into the broad Pasquotank my thoughts reverted again and again to the beautiful music that had wafted me to sleep and of the wonderful genius of the man who had given such soulful melodies from the world's greatest music masters to the uttermost parts—even to the inhabitants of the Great Dismal Swamp.

BLUE AMBEROLS FOR SEPTEMBER

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- | | | |
|-------|--|---------------|
| 28213 | I'll Sing Thee Songs of Araby, <i>Clay</i> , Tenor, orch. acc. | Paul Althouse |
| 28214 | Good Bye, <i>Tosti</i> , Soprano, orch. acc. | Anita Rio |

REGULAR LIST

50 cents each in the United States; \$1.00 each in Canada

- | | | |
|------|--|---|
| 2677 | My Little Dream Girl, <i>Gilbert and Anatol</i> , Tenor, orch. acc. | Walter Van Brunt |
| 2678 | Quiet Little Evenings at Home—A Modern Eve, <i>Jerome</i> , Tenor, orch. acc. | Walter Van Brunt |
| 2679 | Josephine Polka, <i>Koesseldorfer</i> | Oberammergauer Zither Trio |
| 2680 | When I Was a Dreamer (And You Were My Dream), <i>Van Alstyne</i> | George Wilton Ballard |
| 2681 | Where's the Girl For Me—The Lady in Red, <i>Winterberg</i> , Baritone | Frederick J. Wheeler |
| 2682 | Furlana—Gioconda, <i>Ponchielli</i> | Sodero's Band |
| 2683 | That Was the End of My Dream, <i>David and Stroud</i> , Tenor, orch. acc. | Hardy Williamson |
| 2684 | Gasoline Gus and His Jitney Bus, <i>Gay and Brown</i> , Tenor, orch. acc. | Billy Murray and Chorus |
| 2685 | (a) Ua Like No Alike, <i>Queen Liliuokalani</i> , (b) Medley of Hawaiian Hulas | Hawaiian Guitar Solo, Palakiko Ferreira |
| 2686 | Love Me as You Used to Love Me, <i>Maurice Scott</i> , Tenor, orch. acc. | Reed Miller |
| 2687 | Hello, Frisco! <i>Hirsch</i> , Tenor and contralto, orch. acc. | Helen Clark and Harvey Hindermeyer |
| 2688 | The Drummer Boy, <i>German</i> , Tenor, orch. acc. | Reed Miller |
| 2689 | Hold Your Hand Out, Naughty Boy, <i>Murphy and David</i> , Comic song, orch. acc. | Glen Ellison |
| 2690 | Peer Gynt—Suite No. 1, Part 1—Morning; Part 3—Anitra's Dance, <i>Grieg</i> | Sodero's Band |
| 2692 | Beautiful Lady in Red—The Lady In Red, <i>Winterberg</i> , Tenor | Emory B. Randolph and Chorus |
| 2693 | By Heck—Fox Trot, <i>Henry</i> , for dancing | Jaudas' Society Orchestra |
| 2694 | She Lives Down In Our Alley, <i>McCarron and Bayha</i> , Tenor | Irving Kaufman and Chorus |
| 2695 | We'll Build a Little Home in the U. S. A., <i>Elbert</i> , Tenor, orch. acc. | Irving Kaufman and Chorus |
| 2696 | I Like Your Town, <i>Weston and Bedford</i> , orch. acc. | Glen Ellison |
| 2697 | The Three Bears, A Bed-time Story | Edna Bailey |
| 2698 | Peer Gynt—Suite No. 1, Part 2—Ase's Death; Part 4—In the Hall of the Mountain King, <i>Grieg</i> , | Sodero's Band |
| 2699 | Victoria regia—Concert Waltz, <i>Popp</i> , Flute Solo, orch. acc. | Weyert A. Moor |

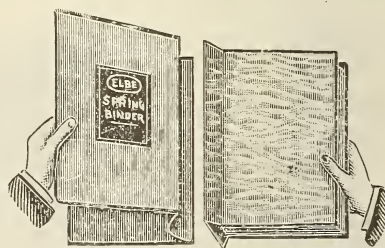
BIND YOUR EDISON PHONOGRAPH MONTHLY

Dealers wishing to keep a year's issues of The Edison Phonograph Monthly (inserting each issue as it comes out) should obtain this neat binder for this purpose.

The front has stamped on it.

**"THE EDISON PHONOGRAPH
MONTHLY"**

The dealer's name also will be put on the front cover if desired.



Price complete 75 cents

ESSEL FILE & BINDER CO.

1213-15 Market Street

PHILADELPHIA, PA.

ADVERTISING SLIDES FOR DEALERS

Price, 20 cents each, *without* dealer's name and address. Order from Jobbers, or Thomas A. Edison, Inc., Advertising Department, Orange, N. J. If dealer's name and address are wanted the price will be 25 cents, and order must be sent to Orange. All dealer's orders sent to Orange must be accompanied by cash, stamps or money order.

Gladden Your Home
with the
Superb Music
of the
Edison Diamond
Amberola Phonograph



No. 114

**BLUE AMBEROL
RECORDS**



are played on this
EDISON
Diamond Amberola
Phonograph
They are Well Worth Hearing

No. 115

A very little money
puts this new

EDISON
Diamond Amberola
Phonograph
into your home.



No. 116

Why Wait Longer?

Here's the newest
EDISON
Diamond Amberola
Phonograph
SUPERBLY EQUIPPED



No. 117

We Make It Easy to Own
this Edison
Diamond Amberola
Phonograph



It's the Latest It's Low Priced
It may be had on Easy Terms

No. 118

You'll Wonder

—at the small cost
—the sweet tone
—the list of records

EDISON
Diamond Amberola Phonograph



No. 119

I Am Prepared to

Demonstrate
the Superiority
of the latest

Edison
Diamond Amberola Phonograph



No. 120

**YOU DON'T HAVE
TO BE RICH**

to afford an
Edison
Diamond Amberola
Phonograph



No. 121

EDISON

Diamond
Amberola
Phonograph



NEWEST MODEL
Records - - - - 50 Cents

No. 122

No Home So Poor
as that
without Music

Get an
**Edison Diamond
Amberola Phonograph**



No. 123

**Bring Your Wife
and hear an**

EDISON
Diamond
Amberola Phonograph



No. 124

The Latest Edison
Diamond Amberola
Phonograph
Just Ready
It's a Wonder!



No. 125

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

DISTRICT OF COLUMBIA

WASHINGTON—McKee Co., Inc.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—McKee Co., Inc.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—Phonograph Co. of Detroit

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW YORK

ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS

EL PASO—El Paso Phonograph Co., Inc.
DALLAS—Texas-Oklahoma Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Pacific Phonograph Co.

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynolds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA

SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

CANADA

WINNIPEG—Babson Bros.

The EDISON PHONOGRAPH MONTHLY

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No. 10



GIOVANNI MARTINELLI, Tenor
(See Page 3)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

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Volume XIII

OCTOBER, 1915

Number 10

EDISON DIAMOND AMBEROLAS FORGING AHEAD

WE have always contended that the cylinder Edison was far superior to any and all "talking machines" on the market. The diamond reproducer alone gives it an advantage others cannot equal, while Edison recording methods make still another difference that is plainly evidenced in the playing of Blue Amberol Records. There is no denying the fact that the new Amberolas make a formidable bid for favor among those who would limit their purchase to \$30, \$50, or \$75.

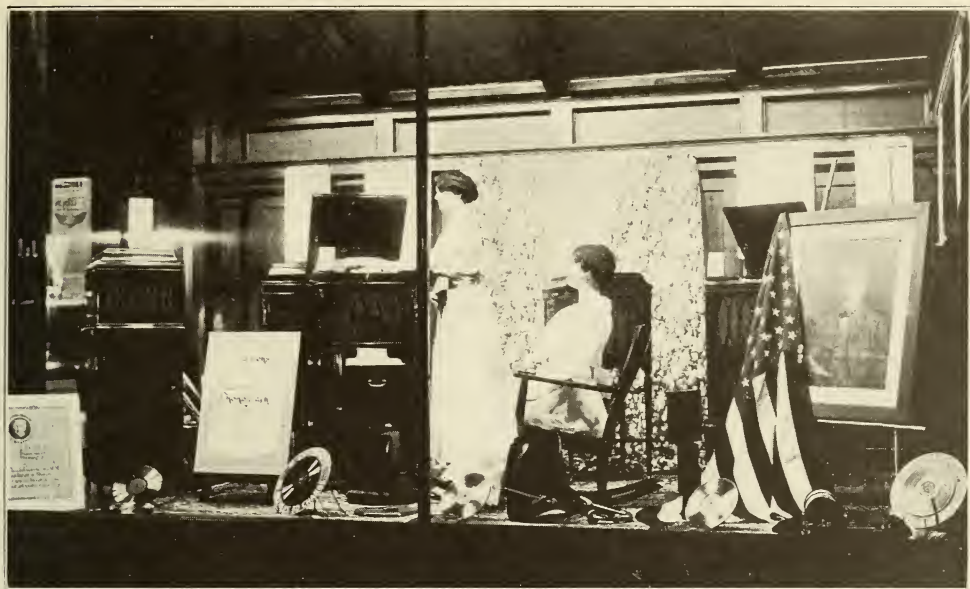
Since Amberola 30 was placed on the market the curve on our sales-sheet marks a consistent rise. Amberolas 50 and 75 will push the curve still further upward. Dealers who a few months ago were saying that the cylinder line was stationary now come to us and say: "Our Cylinder business is increasing very rapidly and we can't understand it." The reason why they can't understand it, in many cases, is because *they* have done nothing to push the Edison Cylinder line.

The Edison Diamond Amberolas have been winning out unaided *on merit alone*. We are willing to take any Diamond Amberola in our line and play it in comparison with any talking machine retailing at three times the list price

of the Diamond Amberola. We will let any musician be the judge. Take the Diamond Amberola 30 as an illustration. We are willing to play it in comparison with any \$100 talking machine on the market before a jury of musicians. Can any Edison dealer afford not to handle a line that offers such musical merit as this? Can any dealer who is handling it afford not to *push* it?

The public now realizes that the name "EDISON" on a phonograph means something. It means a sound reproducing instrument designed and built to laboratory standards. It signifies that that article at the time of its manufacture embodied the best scientific knowledge and practice known to man. Everybody who owns an article bearing Edison's trade-mark points to that trade-mark with pride. This is particularly true of phonographs and the cylinder Amberola is no exception.

Hundreds of people have bought talking machines under the impression that they embodied the results of Mr. Edison's genius. Did you ever hear a talking machine salesman correct a prospective purchaser who thought Edison had made the talking machine the salesman was trying to sell? There may be



BIRMINGHAM'S (ALA.) ENTERPRISING DEPARTMENT-STORE WINDOW DISPLAY

some conscientious salesmen who do, but there are numbers who are willing to let the impression of "Edison made" aid them in the sale, *by their entire silence.*

Every Edison Dealer should carry a complete line of Edison Amberolas and Blue Amberol Records, because they bear Mr. Edison's stamp of genuineness and merit. Just look at the list of new artists available on the Blue Amberols in September and October (see pages 12, 13 and 14, this issue). There is no let up in the standard of the Blue Amberol repertoire, neither is there in the expert processes of their manufacture. They are recognized everywhere as **STERLING EDISON GOODS**, right up to date, conscientiously planned and scrupulously manufactured.

Diamond Amberolas and Blue Amberol Records are a live issue to-day. They are forging ahead making new conquests every time the dealer fairly and conscientiously presents them to the purchasing public.

Now is the opportune time to stock up for Fall or Holiday trade. Indications point strongly to a large demand for Amberolas and Blue Amberol Records. We are alert to the demand that is coming. Are you?

LOVEMAN, JOSEPH AND LOEB'S HANDSOME EDISON WINDOW

WE give above a photograph of an admirable Edison window by this well known Birmingham, Ala., department store, held from June 9th to 16th. It attracted considerable attention and was the means of bringing the Edison Diamond Disc more forcibly before the people of Birmingham and vicinity than ever before. The credit for the arrangement belongs to Harry W. Hoile, the capable window display expert of this establishment. The floor space was 11x17 feet. The photograph of Mr. Edison is resting on a gilded easel.

Owing to reflections from lights across the street it was impossible to take a photo at an angle that would do justice to the display.

GIOVANNI MARTINELLI, TENOR

BORN at Montagnena (near Padova), Italy, October 22, 1885. Studied at Milan under Madolini Giuseppe. Début made at *Theatro Dal Verme*, Milan, December 29, 1910. His success in the latter city was immediate and phenomenal. Repertoire includes "Ernani," "Ruy Blas," "Masked Ball," "Girl of the Golden West," "Manon Lescaut" (Puccini), "Gioconda," etc.

Edison Disc Record 83002 (\$3.00) *Cielo e mar—La Gioconda, Ponchielli*, in Italian, is by Martinelli.



WILLIAM A. MYER'S NEW DIAMOND DISC HALL, WILLIAMSPORT, PA.

WILLIAMSPORT'S DIAMOND DISC HALL

WILLIAM A. MYERS, Williamsport, Pa., whose entire establishment was destroyed by fire recently, has just opened a new and very handsome retail establishment at 114 West Fourth Street, in the heart of the retail district of Williamsport.

Mr. Myers has embraced the "new gospel" of retail merchandising, as applied to the Diamond Disc, and has built an ideal plant for the purpose. The appearance of commercialism has been suppressed as much as possible; indeed it may be said to be entirely absent, with the possible exception of a very handsome show window and a cash register; but even the show window does not appear particularly "shoppy." It is very dignified and the display consists of only three machines, a few framed portraits and a handsome bouquet of cut flowers which is renewed frequently.

The establishment has been named "Diamond Disc Hall" in keeping with its most important and distinctive feature: the recital hall. The recital hall proper is 30x40 feet and will accommodate ninety auditors comfortably. Folding chairs are provided, finished in fumed oak, to match the trim and decorations of the entire establishment.

Here will be inaugurated a systematic campaign of weekly recitals, conducted on the plans which have proved so successful at the experimental store at East Orange.

Diamond Disc Hall was formally opened to the public by a Tone-Test Recital on Friday evening, August 13th. Mr. Hart Bugbee, a talented young violinist, formerly of the Russian Symphony Orchestra of New York, who has settled in Williamsport, and Mr. Milton L. Lyman, a no less talented flutist, appeared and played in unison with Diamond Disc records.

Invitations had been extended to the elite of Williamsport and the demand for tickets was such that a number had to be refused when the capacity of the establishment (about 200) was reached. The demonstration of the perfect fidelity of tone of the Diamond Disc that was made by the playing of Messrs. Bugbee and Lyman with the instrument, was impressive. After the recital a number of Edison Dealers from near-by towns met the Edison Supervisor who had arranged and conducted it. After a detailed discussion of the principles involved and the methods developed at East Orange, four of these dealers expressed the intention to adopt sales schemes based on the recital plan as exemplified by Mr. Myers in his Diamond Disc Hall.



WILLIAM A. MYER'S NEW DIAMOND DISC SHOP, WILLIAMSPORT, PA.

A PUBLICITY CAMPAIGN THAT INCREASED ONE DEALER'S EDISON BUSINESS \$20,000 IN FOUR MONTHS

IT is one thing to lay out on paper a campaign of Edison publicity; it is quite a different matter to offer a plan which has been actually tried out and in four months' time has increased Edison business \$20,000.

We are happy to present here the essential details of a plan that has resulted in a \$20,000 increase, and only regret that space in the MONTHLY does not permit us to reproduce it in its entirety, even to the style of type, etc., used in the circulars and the advertising copy.

Last year when Robert C. Peck, one of our efficient salesmen, left our service to become associated with the J. A. Foster Company, Jewelers and Silversmiths, Providence, R. I., he promised that the plans, ideas and policies of the Edison Advertising and Sales Departments would be so carried out as to "put Providence on the Edison map."

How well that promise has been made good is a matter of record from the results obtained. The statement has been made over the signature of the treasurer of the J. A. Foster Company that in a period of four months an increase of \$20,000 is shown over a similar period of the preceding year.

It was a concrete campaign, planned in advance,

and then persistently carried through. It included *recitals* of a high order, circularizing, and clever advertising in the daily papers of Providence. A scrupulous regard for the appearance of every letter, card of invitation, circular or advertisement was exercised. In this respect it was a well-matured, clear-cut, definite-purpose publicity campaign.

"The opening gun," or guns, were public recitals of high order, presenting the Edison Diamond Disc before the different prominent clubs, lodges, churches, etc. Every card of admission bore the name and address of the party invited, so that when presented, these cards furnished at once a valuable working list to follow up after the recital.

All letters to prospects were neatly multigraphed on the engraved letter-heads of the J. A. Foster Company. Only the best stationery was used. These letters were supplemented by personal calls.

In addition to letters a number of unique mailing cards were used varying in size and shape and get-up, mostly mailable for one cent, and prefaced by such phrases as "100 Per Cent on Your Money," "A Message on Efficiency for the American Wife and Mother," etc., etc.

In the advertising line in the local papers much cleverness was expressed in a most attractive way. The advertisements were not "broad-sides," but mostly two columns wide, varying in length from 6 to 8 inches. These were followed at intervals by single column advertisements three to five inches long, most all illustrated by an appropriate cut.

The whole lay-out was well matured, distinctly clever and forceful.

The frequent arrival of new records was made use of to stimulate visits from old patrons, to meet competition and create new friends.

After each recital this form-letter, with personal address typewritten, so as to be indistinguishable from the multigraph text, was sent:

Since our EDISON DIAMOND DISC RECITAL, of a few evenings ago, we have been wondering just how you were impressed by this marvelous instrument, and its appropriateness for your particular needs.

You need no physician to tell you that HIGHEST EFFICIENCY at work or at home comes only through relaxation and recreation which brings to your work a refreshed mind, clear eyes, heightened interest and an INSPIRATION.

MUSIC in your home is our suggestion as the best possible source for that needed inspiration—The EDISON DIAMOND DISC is our idea of the most available and versatile instrument for your needs.

For the greater physical and mental efficiency it will bring; for the better education and guidance of your children; for the social charm it will add to your home, YOU NEED THIS INSTRUMENT.

This is the day to investigate—FOSTER SERVICE is at your disposal. Having heard the instrument, isn't your interest stimulated to listen to it in your own home? Our representative expects to call upon you within a day or two.

Respectfully,

J. A. FOSTER COMPANY.

(Signed) J. Arthur Clem, Treasurer.

There was nothing startling about the letters, the circulars or the advertising. All were notable for clearness, keen-cut ideas, and good reasonable display. Their effectiveness lay in a well-matured plan, consistent follow-up methods and persistency.

THE EDISON DEALERS' CONVENTION AT INDIANAPOLIS A GREAT SUCCESS

TO the end that all the Edison dealers in the Indianapolis zone might have an opportunity to see the new Edison models, both Disc and Cylinder, and have a "get together" Conference to outline plans for the Fall campaign, Walter E. Kipp, President and General Manager of the Kipp-Link Phonograph Co., of Indianapolis, planned a Dealers' Convention to be held August 31st, September 1st and September 2nd, at his place of business. Instead of inviting all the dealers for the three days he divided the eighty or more dealers on his list into groups and invited about twenty-five for separate days, providing the same program for each. In having the small groups it gave Mr. Kipp an opportunity to give each dealer personal attention.

From 10 o'clock to 11:30 each morning the dealers were addressed by H. G. Dennis, Mechanical Instructor of the Edison Co. The addresses of Mr. Dennis proved especially attractive and valuable to the dealers. From 11:30 to 1 o'clock there was

general discussion of sales methods. Out of these discussions developed a great number of new sales schemes. At 1 o'clock the group of dealers was taken to the German House for lunch. After lunch Mr. Kipp addressed the dealers in an informal manner, discussing the important features of the business situation and giving valuable points for aggressive work this Fall. He discussed the new Zone System and its importance to the dealer. Among other features of this after-luncheon conference was a personal message from Mr. Edison in which Mr. Edison cordially invited the dealers to visit the factory at any time. A letter from Mr. Maxwell, Vice-President of the Edison Co., was read by Mr. Kipp, and was heartily encored.

After the Conference at the German House the dealers were taken on a trip of inspection through the new Kipp retail store in North Pennsylvania Street, opposite Keith's Theatre. When finished there will be no finer quarters in the country. The dealers were much impressed with the high-class character of the place and expressed a desire to carry out in their localities some of its many attractive features. The new retail store will be opened probably in October.

This new idea of bringing the dealers to the Jobber, devised by Mr. Kipp, met the hearty, unstinted approval of all, and that it might be an annual affair seemed the unanimous opinion. Convinced that the Edison Fall business would be large the dealers all turned in good sized orders for early delivery. The three days' Convention was a great success. Other Jobbers would do well to emulate Mr. Kipp's example.

Mlle. ALICE VERLET'S LETTER TO MR. EDISON

Among the recent testimonials received is a letter from Mlle. Verlet addressed to Mr. Edison personally. Coming from so distinguished an artist, the testimony that all her friends are delighted and want Edison recording, as well as her statement that her voice is reproduced in an absolutely perfect manner, there would seem to be in these utterances another strong argument which dealers can use effectively.

Here is the letter entire:

"Your Diamond Disc Phonograph is simply wonderful—really the most perfect instrument I ever heard!

"I am very happy to have sung for it, as my voice is reproduced in an *absolutely* perfect manner. All my friends who heard it are delighted and they express one wish—to get the *same* instrument as mine, although they have other makes."—Alice Verlet, Grand Opera, Paris.



YERVANT H. MAXUDIAN

WHY I INCORPORATED MY EDISON BUSINESS

YERVANT H. MAXUDIAN, of Ithaca, recently incorporated his Edison business under the title of The Maxudian Phonograph Co. of Ithaca, N. Y. Believing that his experience in this respect would be of interest and value to Edison dealers not yet incorporated we requested him to tell us *why* he incorporated. It will be noticed that he advises incorporation even where a dealer can command all the capital he wants without incorporating. We give Mr. Maxudian's reply entire:

"It is just about one year ago when I first began to sell the Edison Diamond Disc. I had just graduated from Cornell University and many of my friends thought I was making a mistake. During this year I have done about \$11,000 worth of business in a place which is supposed to be a stronghold for a certain needle-changing style of talking machine. I could have done more business if I could have financed it. In my case the hard work was the financial end.

"This problem had to be solved and the only solution was incorporating my business, which had been so successful. Such a course would be advantageous not only in cases like mine but even in cases where the dealer had all the necessary money to run his business single-handed. How true this will be found may be inferred when I sum up the advantages of incorporating:

"One can get the necessary capital and have to pay only 7% interest on the investment of the people interested in the Company. If he holds the

common stock he gets practically all the profits of the Company, just the same as he would if in business for himself alone, but with these decided advantages:

"1. The stockholders will be better salesmen than any hired salesman for advertising and making prospects. People are more ready to listen to men who are *not* salesmen but yet connected with a firm. Stockholders consider your business their own and it is easy to see the benefits of such attitudes for your business.

"2. Then, by getting influential men as directors, people will have more confidence in you and in the firm.

"Large capital sounds great in the ears of prospective phonograph buyers; there must be a reason for putting \$20,000.00 in a business like that; it inspires confidence in the article you are selling.

"3. Then again, every stockholder probably will buy a phonograph for his own use, for he can't help be interested in it and once he knows all about it he will invariably recommend it to others.

"There are certain other technical advantages, but I must be brief; the above ought to be sufficient to convince any dealer as to the advisability of incorporating an Edison business if for no other one than just to increase the sale of phonographs.

"There are no disadvantages; at least I do not know of any. One of our Directors spends Saturday evenings at the store and has secured for us good many good prospects; several of the prospects have already bought. He drops in every once in a while and has a prospect. Our stockholders come to the concerts; they bring their friends; and a good business results. I thought I was doing well before incorporating, but now I find that I did not know then how to do business.

"We expect to sell to every person who is interested in music. Our ambition we have borrowed from Mr. Edison, i. e., place an Edison Diamond Disc in every 'home'."

FREDERICK W. ECKE, who up to a year ago was for eight years a member of the Edison Recording Department, and for seven years its Musical Director, died at his home near New Brunswick, N. J., on September 17th. He had been in failing health for the last year. Mr. Ecke was born in Germany in 1865. Choosing a musical career at the age of fifteen, he spent four years in the 93rd Regiment Band of the German Army. Coming to America as Adelina Patti's concert master, Mr. Ecke gained prominence in the musical world. For the next six years he was a member of the famous Metropolitan Opera House orchestra, where he became acquainted with the world's greatest instrumentalists and conductors. The tremendous success of Edison band, orchestra and vocal organizations is in a large part due to the musical genius of Mr. Ecke. Manager W. H. Miller and several members of the Recording Department attended the funeral on September 19th.

SELLING TIPS

THE writer happened into the store of a leading Edison Dealer the other day and listened to one of the salesmen selling an instrument. The purchaser was much interested, especially in the volume and richness of tone the instrument produced.

"What I want to know," he finally exclaimed, "is just why your instrument gives a fuller tone than any other, aside from what you tell me of the overtones on the record itself." And the salesman answered instantly, "Why, the tone production chamber on all our instruments is *round*, whereas on others the tone chamber is square; and you never heard of a *square* megaphone, did you?"

It was a novel point, well made, and impressive, for the purchaser had to admit that he never had seen a square megaphone and could quite realize how impractical such a thing would be.

Now, we tell it to you for what it is worth and the moral is: *Please* write us of incidents like this in your own experience. Don't keep anything good to yourself—let the rest of us in on it.

SELLING TIPS FOR SPECIAL RECORDS

Price, \$1.00 in the United States; \$1.35 in Canada

- 50082 **Bake Dat Chicken Pie**, *Frank Dumont*, Negro Duet
Arthur Collins and Byron G. Harlan
Real old-fashioned ragtime coon-shout—Collins and Harlan at their best, and no one can beat them at this sort of song.
- You're Just Too Sweet to Live**, *Avery Hart-Smith*,
Negro Duet Arthur Collins and Byron G. Harlan
Old-time coon song still a rival of the modern dance music.

- 50109 **Bad'ner Mad'In** (Girls of Baden)—Waltz,
Karl Komzak New York Military Band
Celebrated Viennese waltz—note its fine graceful melody—composer was a noted Viennese writer of dance music.
- My Heart to Thee—Souvenir du bal**, *Carl Bohm*,
Edison Concert Band
Originally a piano composition—very simple, but extremely tuneful and enjoyable to hear—this is a fine band arrangement.

- 50117 **Alita** (Wild Flower) *F. H. Losey*
American Symphony Orchestra
F. H. Losey, an American composer—"Alita" melody just as simple, frail, and pretty as the little Wild Flower it is named for.
- In the Swing—Mazurka de Salon**, *Paul Wachs*,
Reed Orchestra
Note fine effect obtained by the exclusive use of the reed instruments. Rhythm is that of a mazurka—a very beautiful melody.

Price, \$1.50 in the United States; \$2.00 in Canada

- 80225 **Jesus Christ is Risen To-day—Easter Hymn**,
Worgan Metropolitan Quartet
Wonderful Easter Anthem that brings to mind the scent of spring blossoms, Bermuda lilies, and the throng of worshippers whose faces are gladdened by its cheering strains. Voices of the quartet blend beautifully.
- The Day of Resurrection—Easter Hymn**, *Lausanne*
Psalter Metropolitan Quartet
This fine old anthem has been popular for many years. A truly fine record, not only enjoyable at the Easter season, but any time in the year. Mixed Quartet is ideal manner of presenting this type of selection.

After the Roses Have Faded Away, *Ernest R. Ball*,
Contralto and Baritone

- Helen Clark and Joseph A. Phillips
Shadows of regret, past memories, trysting places—all reproduced in the words and music—a fine sentimental song-duet, beautifully rendered.

- 80218 **When You Wore a Tulip and I Wore a Big, Red Rose**, *Percy Wenrich*, Tenor
Walter Van Brunt and Chorus
Van Brunt, well known as singer of just this style song—this one, a big success, is by the writer of "Put on Your Old Gray Bonnet," which it resembles.

- Carmen Selections—Carmen**, *Bizet*,
American Symphony Orchestra
Gives a fine resumé of the music of "Carmen." First we hear the Prelude—then *Carmen's* famous "Habanera," then the "Gipsy Song," then *Carmen's* "Dance of the Castanets" and finally the popular "Toreador Song."

- 80062 **Tancredi Overture**, *Rossini*
American Symphony Orchestra
"Tancredi" was one of the lesser known operas of Rossini, composer of "The Barber of Seville" and others—this record gives the opera's brilliant, beautiful overture.

- Annie Laurie**, *Scott* Metropolitan Quartet
"Annie Laurie," probably the most widely known of all Scotch ballads—fine quartet version given here that is most impressive—a record you'll never tire of.

- 80098 **Call Me Your Darling Again**, *Joseph P. Skelly*,
Soprano Elizabeth Spencer and Chorus
An old sentimental ballad very popular for many years—composer was "hard up" and sold this song for a dollar.

- Irish Love Song**, *Margaret Ruthven Lang*, Tenor
Emory B. Randolph
Simple little Irish song—very appealing—note unusually clear diction of Emory B. Randolph.

- 80152 **Love's Dream After the Ball**, *Alphonse Czibulka*,
Soprano Elizabeth Spencer
One of the daintiest, most charming melodies ever written—you will probably recognize it at once.

- A Dream**, *J. C. Bartlett*, Tenor Dan Beddoe
Favorite drawing-room song, and concert encore number—Dan Beddoe, a famous Welsh tenor—note the fine lyric quality of his voice.

- 80210 **I Hear You Calling Me**, *Charles Marshall*, Soprano
Elizabeth Spencer and Chorus
Song that has been greatly in vogue for past few years—note where phrase "I Hear You Calling Me" is repeated very softly, how the eerie, far-away sound is given, to fit in with the idea of the lyric.

Price, \$2.00 in the United States; \$2.75 in Canada

- Hungarian Dance No. 5**, *Brahms—Joachim*, Violin
Albert Spalding
One of the best known of Brahms' Hungarian Dances—Albert Spalding heard to wonderful advantage and gives a most artistic interpretation.

- 82048 **Polonaise in A**, *Henri Wieniawski*, Violin
Albert Spalding
Considered one of the finest pieces of its kind ever written—composer was a noted violin-virtuoso—Spalding plays in a manner that proves his title of "America's Greatest Violinist"—a very notable record in every way.

Price, \$2.50 in the United States; \$3.50 in Canada

- La donna è mobile—Rigoletto**, *Verdi*, Tenor, in
Italian Giovanni Martinelli
Famous tenor aria from "Rigoletto" sometimes called "The Duke's Song" or "Woman is Fickle."
- 82515 **Racconto di Rodolfo—La Bohème**, *Puccini*, Tenor,
in Italian Giovanni Martinelli
"Rodolfo's Story," where he tells *Mimi* about himself—The Love Motive at end of the aria is considered one of the most beautiful melodic phrases ever written.

WHY HANDLE THE EDISON LINE EXCLUSIVELY

Synopsis of an address by W. D. Wilmot, Fall River, Mass, before the Edison Dealers' Convention

THOSE who attended the Edison Dealers' Convention will recall the discussion that waxed warm at times on the subject of handling the Edison exclusively or handling other lines with it. It took no lawyer to decide that the "Edison Exclusively" adherents had by far the best of the argument and that the audience were strongly on their side. Among these Edison enthusiasts W. D. Wilmot sounded the bugle call when he arose to deliver his address "Why Handle Edison Exclusively." We promised that his address should appear in this issue, being crowded out of the September number. Here it is, considerably shortened and boiled down for the purpose of getting it into the smallest space possible:

All may not agree with what I am about to say, but I practice what I preach, and now will preach what I practice. Let me say right here that my preaching and my practice have sold more "cabinet" Edisons for me in the past three years than I had sold of other makes in the ten preceding years.

Much of what I will say to you has already been published in the December, 1913, PHONOGRAPH MONTHLY, but it will bear repeating in this address.

It will be recalled that in that number my announcement of closing out all other makes of talking machines and my reasons for doing so were dwelt upon at length. (Interested dealers may refer back to those pages.) In brief I decided to sell the Edison line exclusively because in my opinion Edison records were so infinitely superior and so far in advance of all other attempted sound reproduction. The Edison Phonograph compares with well-known talking machines as cream compares with skim milk.

Call into your store the first hundred men you meet, and play for them an Edison Diamond Disc, and also play for them any or all other discs, *behind a screen*, and every listener will, without hesitation, select the Edison reproduction as by far the best.

From the very beginning I felt firmly convinced that the perfected Edison would put all the well-known talking machines into the skim milk class.

Long before I succeeded in disposing of my talking machines and records (which I considered out of date) I began advising my customers to stop buying them and wait a little while for the coming Edison Masterpiece.

Other dealers, who were waiting to see which way the tide might turn, thought I was crazy. The public, too, probably thought the same. A few such dealers, who waited and did not dare recommend the Edison for fear of not making a sale of some of their stock of talking machines, still have several kinds and sell very few of any.

Observation convinces me that the successful man is the man who can look ahead, and decide which way to go; one who can see that to act different from ordinary men is frequently the right and the only way.

From the start I was fully convinced that the perfected Edison Phonograph was *the only reproducing instrument I would care to own myself*. I could not conscientiously recommend to my customers any of the other machines or records, and I believed that ere long all real lovers of music would be of the same opinion as myself.

Another reason why I decided to sell Edisons exclusively was that enthusiasm and confidence in the goods one sells inspire confidence in the mind of the customer, and leads to a sale. Let me give you an example. A prominent man from a town twelve miles from Fall River visited a store in another city where Edison Phonographs and the old style talking machines are kept in stock. This gentleman tried to get the dealer to give him his honest opinion as to which instrument among the several kinds he should select. The dealer was neutral; he would not commit himself; as a result the intending purchaser went away without a purchase.

Then this prominent man came to me and asked to hear the Edison, and also asked me frankly for my opinion. There was nothing neutral about me or my opinion; I gave him many reasons why I recommended the Edison and then left the decision to his own ears. I played Van Eps' banjo solo, "Infanta March" (as recorded by a well-known talking machine), and then the same selection, by the same banjo, as reproduced by our Edison disc (50195).

He exclaimed: "Your reproduction sounds just like a banjo, but that on the talking machine sounds like a tin pan." He selected his Edison then and there, and in a few moments I had him, instrument and all, on my automobile and took him home.

In that transaction did it pay me to be different from the other dealer?

Personal experience tells me that what little success I have ever had has come from being *myself*; that, of course, means being DIFFERENT; it means doing my best IN MY OWN WAY.

Consider Mr. Edison. It is Mr. Edison's *difference*, and his persistence in doing his best, in his own way, that have placed him high above all the great inventors. The world may forget that invention never ceases to progress, but Mr. Edison does not. He has reached up and pulled down many great secrets from the invisible, for the benefit of mankind, and many smaller minds have followed behind, trying to make capital of his inventions. They took the phonograph, for example, and having changed its shape, they talked and advertised until the world nearly forgot who the Master was; whose voice spoke through its mechanism.

The world forgot that the master-mind which invented the phonograph is still alive, strong and active; that Mr. Edison and the Edison Phonograph is still years ahead of all followers; that only Edison can equal Edison, and that he can out-distance all followers. The Edison Phonograph itself differs as greatly, and is as vastly superior to any talking machine as the inventor is superior to other inventors.

None of the forty-two varieties of talking machines (more or less extensively advertised as "best") have succeeded in discovering a way to equal (or even compare with) Edison reproduction of sound; no nearer than skim milk equals cream in richness. Every dealer knows in his heart that what I am saying is absolutely true.

City people who have difficulty in buying fresh cream for their coffee have to take what they can get. Even wealthy people are often fooled by thin milk, put up in fancy packages richly labeled, and guaranteed to have come from prize cows. But after some country farmer begins supplying real cream for their coffee, they soon learn the difference, and insist on having what they pay for. They learn to care less for the pedigree of the cow, and more for the quality of what they buy as cream.

No music-lover, who can help it, will accept any mere talking machine after he once learns the difference between Edison Phonographs and talking machines. No one will accept poor, thin, metallic talking machine tone if he can secure an Edison Phonograph with its rich, full, true, and natural reproduction.

I KNOW THE DIFFERENCE, and you dealers know the difference. The customer who patronizes us has every moral right to be told that difference, and cautioned against spending money for an inferior, or out-of-date substitute.

If we would get and hold the best trade, we must supply the best goods, and honestly serve as we would be served. Call this ethics, or morals, or religion, or anything you like, it is the rule of ultimate success.

I advocate exclusive representation and effort, for the simple reason that no man can serve two employers equally well; and because every man can accomplish greater and better results when he has the right thing, and puts all his energy into that

thing. *Concentration is better than scatterization.*

Tell me why a man can bring down bigger game with a rifle than with a shotgun, and I will tell you why selling the Edison line exclusively will make your business grow larger than divided effort can.

Let me tell you of two men in Boston, who twenty years ago were very ordinary dealers in bicycles in a neighboring town. Each of these men secured an agency for a high grade automobile—two of the very best. Each worked along the lines I am advocating, and at the present time each of these exclusive dealers is rated at a million dollars, or more.

Shouldn't this encourage us to give exclusive effort to the one best phonograph that is incomparably better than any talking machine?

And don't forget that people who buy high-priced goods can, and often do, pay by check within a few days, and when they do not, their word is usually just as good.

The number of Edison Diamond Disc Phonographs that I have delivered with nothing on account but a spoken promise, would fill two large freight cars, not to mention many sales where cash or a check has been handed me, on the spot, for the full amount. I trust the Fall River public, and the Fall River public trusts me, and pays me.

To sum the whole question up I sell Edison Phonographs, exclusively, for the very reason that were I a dealer in food products, I would sell pure food exclusively.

BLUE AMBEROLS FOR OCTOBER CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

28215 *Elegie, Massenet*

Helen Stanley

28216 *Toreador Song—Carmen, Bizet*

Thomas Chalmers and Chorus

REGULAR LIST

50 cents each in the United States; 70 cents each in Canada

2700 *My Little Girl, A. Von Tilzer*

Arthur C. Lichty and Chorus

2701 *Aloha Oe Waltz Medley (Hawaiian Guitar Duet)*

William Smith and Walter K. Kolomoku

2702 *Fairy Tales Overture, Carl Kerssen*

Edison Concert Band

2703 *Welcome to California, Armand Putz*

Owen J. McCormack and Chorus

2704 *Destiny Waltz, Sydney Baynes, for dancing*

Jaudas' Society Orchestra

2705 *Sailing on the Good Ship Sunshine, David Reed*

Irving Kaufman and Male Chorus

2706 *Spring's Awakening—Waltz Song, Wilfrid Sanderson*

Mary Carson

2707 *It's Tulip Time in Holland, Richard A. Whiting*

Arthur C. Lichty and Chorus

2708 *Gladiator March, Sousa*

New York Military Band

2709 *Over the Hills to Mary, Jack Wells*

Walter Van Brunt and Male Chorus

2710 *Asleep in the Deep, H. W. Petrie*

William Meyer and Male Chorus

2711 *Open the Gates of the Temple, Mrs. Joseph F. Knapp*

Hardy Williamson

2712 *Dance of the Skeletons, Thos. S. Allen*

Sodero's Band

2713 *Roberts' Globe-Trot—Fox Trot, Charles J. Roberts, for dancing*

Jaudas' Society Orchestra

2714 *Climbing up de Golden Stairs, Heiser*

Walter Van Brunt and Chorus

2715 *Birds and the Brook, R. M. Stultz*

American Symphony Orchestra

2716 *Circus Day in Dixie, Albert Gumble*

Premier Quartet

2717 *There's a Little White Church in the Valley, Arthur Lange*

Irving Kaufman and Chorus

2718 *Carmena—Vocal Waltz, Wilson-Richards*

Metropolitan Quartet

2719 *Daisies Won't Tell, Anita Owen*

Helen Clark and Joseph A. Phillips

2720 *Which Switch is the Switch, Miss, for Ipswich? David-Barnett-Darewski*

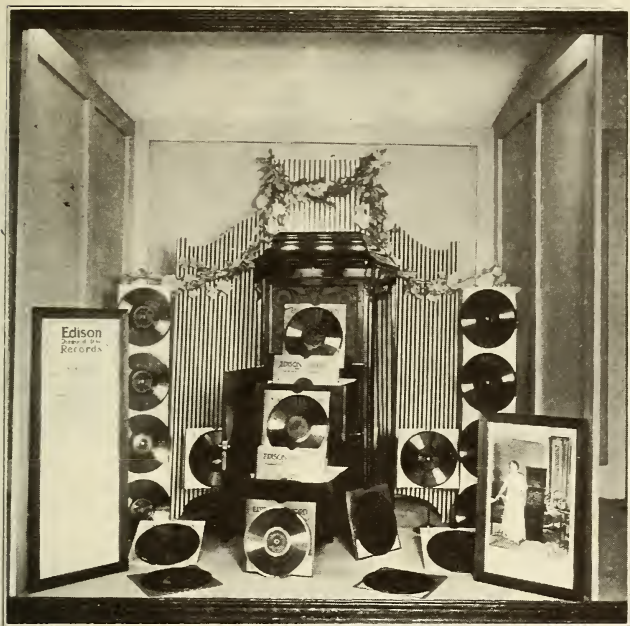
Billy Murray

2721 *Wee Little House That You Live In (It's the best place of all), Mellor-Gifford*

Glen Ellison

2722 *Little Pep'—One-Step, Ted S. Barron, for dancing*

Jaudas' Society Orchestra



FULLY ARRANGED WINDOW DISPLAY (7 FT. WIDE X 6 FT. DEEP)

THIRD OF A SERIES OF ATTRACTIVE EDISON WINDOW DISPLAYS

THE inexpensive screen treatment can be easily arranged by the merchant displaying Edison phonographs and discs. The rear panel is 69 inches high and 22 inches wide. The side panels are 57 inches high and curve forward to less height, being also 22 inches wide.

The two side panels are curved at the bottom to give the appearance of gracefulness. The panels for this purpose can be such as Upson, Beaver board or any light wall-board. In this instance, the panels are covered with striped black and white paper which is so much in vogue just now. The merchant can find this paper at most any wall-paper department or he can secure from any novelty or wholesale paper house.

The cost of same is about $3\frac{1}{2}$ ¢. to 5¢. per sheet, sheet measuring 22x25 inches. If the merchant does not want to go to this expense, he can finish the panels with any shade of wall color or the panels can be painted. Appropriate foliage has been arranged in artistic effect to conform with the lines of the panel.

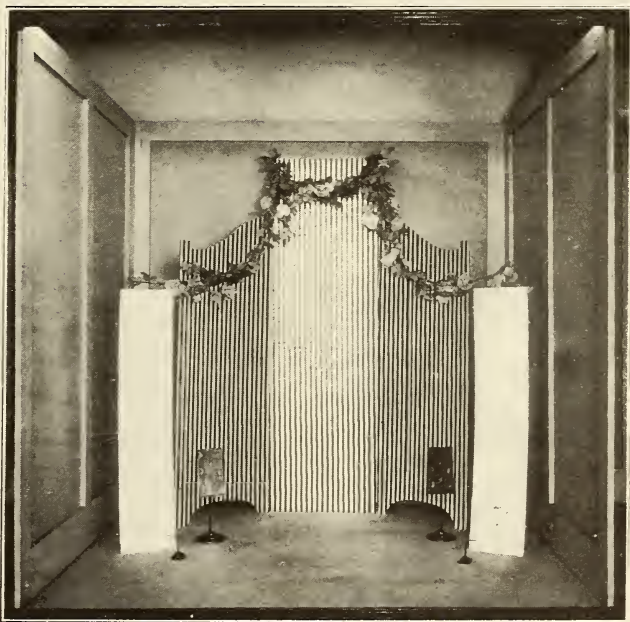
The Edison phonograph has been set at an angle in the center of the window. Two drawers have been opened and stocked with discs. Two boards, 40 inches high and 8 inches wide, have been used at each side of the window on which have been displayed 4 discs. The two hangers have been placed prominently to forepart of the window and discs placed prominently in the front and also on a slight elevation on each side of the machine.

GET AFTER THE FARMER RIGHT NOW!

THE farmer, as everybody knows, is to-day one of the most prosperous members of the community. Farm products have been selling at a stiff price and the war has made a demand for food-stuffs unprecedented.

That being the case the farmer has money to spend and the Edison phonograph interest ought to and will get a share of it if the dealers go after him.

Some of our dealers are awake to the opportunity and are going out into the country with demonstration crews and an Edison Phonograph or two on their wagon or auto. They are also exhibiting at State Fairs. Now is the time and those dealers located in or near agricultural centers should get busy and arrange for jaunts into the farmers' strongholds.



SAME WINDOW—SHOWING THE SUPPORTS USED IN THE ABOVE COMPLETED DESIGN



OBERAMMERGAUER ZITHER TRIO

SPLENDID, NEW EDISON TALENT ON BLUE

THE OBERAMMERGAUER ZITHER TRIO

This unique organization has made its appearance during the past four or five years in nearly all the larger cities of the United States. Its members hail from the Bavarian Highlands, Bavaria, the home of the zither and the guitar, as well as of the yodlers themselves. Their instruments are quite peculiar looking; their voices all good and lusty as well as harmoniously musical. In the September list of Blue Amberols they contribute record 2679, "Josephine Polka." It is excellently recorded and certainly a very attractive selection.

ANITA RIO (Soprano)

Mme. Anita Rio, the American Prima Donna, is an artist of international fame. Not alone has

she a very warm place in the hearts of the American public (as she has sung in almost every large American city) but she has also won triumphs in opera and concert in many important European centers. She made her début at Covent Garden, London, with Mlle. Emmy Destinn and John McCormick. Her "Good Bye" record (28214) in the September list, is one of the most artistic ever recorded.

ARTHUR C. LICHTY (Tenor)

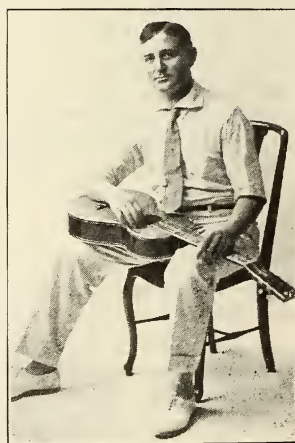
As a Scotch comedian, Mr. Lichy has scored notable successes in the South, where he toured recently with the Morrison Opera Co. In 1907 he took the role of "Valentine" in the second act of "Faust" and his singing was highly commended by



WALTER KOLOMOKU
Hawaiian Guitarist



EDNA BAILEY
Elocutionist



WILLIAM SMITH
Hawaiian Guitarist



GLEN ELLISON
Tenor



ANITA RIO
Soprano



WEYERT A. MOOR
Flutist

AMBEROL RECORDS IN SEPT. AND OCT. LISTS

the press and public. In fact in concert, in vaudeville and wherever he has appeared his success has been instantaneous. Two superb records by him appear in the October list of Blue Amberola (2700) "My Little Girl," and (2707) "It's Tulip Time in Holland." In each instance he is accompanied by a chorus, and the records are destined to become favorites.

GLEN ELLISON (Tenor)

Born in Glasgow, Scotland, this talented artist studied music for five years at the London Royal Academy, where he won a scholarship and eight medals. He has sung leading roles in musical comedy in London and has taken the principal tenor roles in grand opera both in England and Australia. In America he has confined himself to vaudeville,

where he plays an act all alone in the Keith houses in the East and in the Orpheum Circuit in the West. The September Blue Amberols he sings two delightful selections (2689) "Hold Your Hand Out, Naughty Boy," and (2696) "I Like Your Town."

WALTER KOLOMOKU (Hawaiian Guitarist)

Walter K. Kolomoku is a native of Honolulu; he played the Hawaiian Guitar with the "Bird of Paradise" Company for some seasons. Previous to that he appeared in vaudeville throughout the United States.

The leading selection of this medley "Aloha Oe" was composed by Her Majesty Queen Liliuokalani, former sovereign of the Islands. This is probably the best known of all Hawaiian songs.



ARTHUR C. LIGHTY
Tenor



PALAKIKO FERREIRA
Hawaiian Guitarist



HELEN STANLEY
Soprano

WILLIAM SMITH (Hawaiian Guitarist)

Although a native of the United States, Mr. Smith has made an exhaustive study of Hawaiian music and of the curious instruments of the Islands. He is a proficient player of all of them, especially of the Hawaiian Guitar. He joins with Walter Kolomoku in a fine duet (2701) "Aloha Oe Waltz Medley."

PALAKIKO FERREIRA (Hawaian Guitar Soloist)

Of Spanish descent, Palakiko Ferreira was born in Honolulu. He is thoroughly educated in Hawaiian folk songs, now so fast disappearing. He was the first to introduce the steel guitar in the United States. It was in California in 1900. This instrument of this peculiar make has since become the popular one in all Hawaiian music. Ferreira uses it to perfection. His touch is perfect giving a wonderfully clear tone, and his playing is surpassed by none. Two Hawaiian selections are recorded on record 2685—(a) "Ua Like No alike," (b) "Meddey of Hawaiian Hulas."

EDNA BAILEY (Elocutionist, etc.)

Young and talented, Edna Bailey has already won considerable popularity as an impersonator of darky and child life characters. On one occasion in New York her impersonation was so perfect that three Confederate Veterans wagered with each other as to her native State, Georgia, Louisiana or Tennessee. Imagine their surprise when informed that she was born in Buffalo, N. Y. In the September list record 2679, "The Three Bears," is by her

and it is a capital bed-time story for little folks, telling anew about "Golden Locks."

HELEN STANLEY (Soprano)

Born in Cincinnati, Helen Stanley at an early age came under the favorable attention of Mrs. Philip D. Armour, of Chicago, because of her voice, which promised so much. A successful career on the dramatic stage was predicted for her. Mrs. Armour gave her a very liberal musical education. After singing on the concert stage she came to New York and was chosen solo-soprano of St. Bartholomew's Episcopal Church. She subsequently went abroad and continued her studies and at Wurzburg Royal Opera made her debut. She is gifted with a very beautiful voice of unusual quality. In the October list of Blue Amberols she sings "Elegie" (28215), by Massenet, and a charming song she makes of it, too.

WEYERT A. MOOR (Flutist)

Mr. Moor was born in Delft, Holland, and studied music in the Hague in the Royal Conservatorium. When finished at the Conservatorium he obtained a position as first flute in the orchestra of the Queen of Holland, being at the same time connected as first flute in the Royal French Opera in the Hague. After that he had an engagement as first flute in the Opera and Symphony Orchestra in Dordmund, Germany, and while here in New York was first flute with the Century Opera—season 1914-1915.

EDISON NOTES

SEVERAL inquiries have been made as to the special make of violins used by our distinguished instrumentalists. Carl Flesch uses a Stradavarius, while Albert Spalding uses a Guarnerius, Joseph del Gesu. Mr. Spalding also possesses a Montagnaua, Donemico. He makes his Edison records with the Guarnerius.

The Thirty-sixth Convention of the Associated Edison Illuminating Companies was held at Spring Lake Beach, N. J., September 13th. Mr. Edison was guest of honor. October 21st will be observed throughout the world as "Edison Day"—the 36th anniversary of the incandescent light.

Through an error in the preparation of the copy the Amberola Phonograph Catalog states that the Model 75 and Model V are equipped with the noiseless automatic stop. Such is not the case. These models do not have automatic stops.

On Form 2727D, Sheet No. 2, covering Amberola V Parts, the price of Part No. 3441 is given as 15c. The correct price is \$2.00. Jobbers and dealers

having copies of the Amberola Parts Catalog will kindly make this correction in it.

Through an oversight Blue Amberol Records Nos. 1918 and 2316 were not included in the Cut-Out List issued some time ago. The trade is hereby advised that these two records do not now appear in the Blue Amberol Record Catalog and will not appear in any future editions.

The Manufacturing Department advise they are no longer in position to furnish Home "A" Barrel Gears, with a result that no further orders can be accepted for this particular part and all specifications now on file for it are being cancelled. Where a Home "A" Barrel Gear is called for the Home "B" Barrel Gear and Home "B" First Pinion will be supplied.

POSITION WANTED

Energetic man, at present Assistant Manager in large Edison shop, desires changing to another firm, in same or higher capacity, where ability and results will be recognized and appreciated. Will go to any city. Address "Energetic," care of Edison PHONOGRAPH MONTHLY, Lakeside Avenue, Orange, N. J.

An Invitation To You

If you love music, accept Mr. Edison's invitation to hear his new

Diamond Disc Phonograph



No. 126

ADVERTISING SLIDES FOR DEALERS

Price, 20 cents each, *without* dealer's name and address. Order from Jobbers, or Thomas A. Edison, Inc., Advertising Department, Orange, N. J. If dealer's name and address are wanted the price will be 25 cents, and order must be sent to Orange. All dealer's orders sent to Orange must be accompanied by cash, stamps or money order.

It is easy to imagine the artist actually present when you listen to an

EDISON
DIAMOND DISC
PHONOGRAPH



No. 127

A Genuine Surprise Awaits You

You will go away delighted after hearing the

Edison
Diamond Disc Phonograph

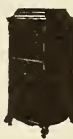


No. 128

EDISON'S MASTERPIECE

Edison
Diamond Disc
Phonograph

Come Hear It at



No. 129

When Edison says:

"I am satisfied with it now" after 37 years experimenting, it means something

HEAR THE NEW EDISON
DIAMOND DISC PHONOGRAPH



No. 130

Come hear this week's list of Edison Disc Records

on the new

EDISON
DIAMOND DISC
PHONOGRAPH

They are Superb:



No. 131

One eminent singer after hearing ANNA CASE sing "Caro Nome" on the

EDISON
Diamond Disc
Phonograph

Said: "It Is a Miracle"

Let us Play this Record for You!



No. 132

This is a personal invitation to hear the new wonderful

EDISON
DIAMOND
DISC PHONOGRAPH



No. 133

You cannot realize what a triumph Mr. Edison has achieved until you hear the

EDISON
DIAMOND DISC
PHONOGRAPH



No. 134

It will be our Pleasure to demonstrate the

NEW EDISON
DIAMOND DISC
PHONOGRAPH

You're Welcome--Come

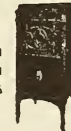


No. 135

We Appeal to Your Love of Real Music

That's why we urge you to accept our invitation to hear Mr. Edison's Masterpiece, the

Diamond Disc Phonograph



No. 136

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MAINE

BANGOR—Chandler & Co.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW YORK

ALBANY—American Phonograph Co.
NEW YORK—The Phonograph Corporation of Manhattan.
SYRACUSE—Frank E. Bolway & Son.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS

DALLAS—Texas-Oklahoma Phonograph Co.
EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Pacific Phonograph Co.

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynalds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
QUINCY—Quincy Phonograph Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA

SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

CANADA

WINNIPEG—Babson Bros.

The EDISON PHONOGRAPH MONTHLY

VOL. XIII.

November, 1915

No. 11.



MARGARETE MATZENAUER, Contralto

(See Page 8)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 164 WARDOUR ST., LONDON, W. ENGLAND
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS

Volume XIII

NOVEMBER, 1915

Number 11

SUPREME TRIUMPH OF THE EDISON DIAMOND DISC PHONOGRAPH

Proved Before Thousands That It Actually Re-Creates the Voice
Edison's New Invention Placed in a Class by Itself
Transcontinental Tone-Test Tour of Christine Miller

"THE romance and beauty of scientific invention were demonstrated last evening when a theatreful of people listened to a woman as she sang a duet with herself. To listen to a singer's own beautiful voice and then listen to it re-inforced by the rich and superb tones of that voice, caught and held forever by the great Wizard of electricity, was a wonderful experience."

—Milwaukee, *Evening Wisconsin*.

MUSIC lovers now know why the Edison Diamond Disc was not exhibited at the Panama-Pacific Exposition as a mechanical sound-reproducing device. They know that Edison's new invention is in a class by itself. They realize that laboratory methods and processes, known only to Edison himself, enable him to give a laboratory *re-creation* of music.

On Edison Day Christine Miller appeared at the Panama-Pacific Exposition and sang with Edison's Diamond Disc re-creation of her own voice to demonstrate that Edison had achieved his ambition actually to *re-create* music so perfectly that the re-creation cannot be distinguished from the original.

This supreme test was made before the Officials of the Exposition and music critics from all over the world. It proved conclusively that the Edison Diamond Disc actually *re-creates* sound as distinguished from the mere mechanical approximation, characteristic of talking machines.

Will you give this proof to your own patrons? Will you once and for all time place the Edison Diamond Disc on the plane where it belongs in your town? There is no way in which this can be done so effectively as by giving a Tone-Test Recital.

Contracts for the appearance of various Edison artists, in addition to Miss Christine Miller, are now in readiness and can be nego-

tiated through your Jobber. *Write him to-day.* Learn what artists he can furnish and when he can furnish them.

Do not think that Tone-Test Recitals are merely advertising. We have developed a system whereby you can obtain the name of every person who attends. You prepare your own invitation list, so that you control the sort of people who attend. There is no newspaper advertising until after the Tone-Test. It is your own fault if your audience is not made up of the kind of people you want to reach.

Can you imagine a better prospect than a well-to-do person who has heard Alice Verlet, Christine Miller, Mary Carson, Elizabeth Spencer or Isidore Moskowitz in a Tone-Test Recital which proved conclusively that the Edison Diamond Disc's *re-creation of music cannot be distinguished from the original?*

If your ideals of merchandising are high, here is the opportunity to reach them.

Note what others have done.

On her way to the Panama-Pacific Exposition Miss Miller appeared in the Ball-Room of the Statler Hotel, Detroit, before 450 of Detroit's elite (the full capacity of the Ball Room); at Milwaukee, in the Pabst Theatre, before 1,500 invited guests (the full capacity of the theatre), with a turn-away of those who were unable to obtain admittance tickets; at Omaha, in the Ball-Room of the Fonnelle Hotel, to 1,800 invited guests, packing the house (with a turn-away again of those who were unable to obtain tickets), and at Denver, in the Broadway Theatre, to 1,800 invited guests, with a turn-away of 1,000 of those who were unable to obtain tickets; at San Diego, at the Empress Theatre, to 1,100, with a turn-away of over 400; at Los Angeles, in Trinity Auditorium, to 2,000.

Remember, too, that these Tone-Test Recitals were arranged hurriedly and not with the time for preparation that will be allowed in the future.

Perhaps you say, "Well, those are big towns. It wouldn't work in my town."

Here are some actual experiences from dealers who have given Tone-Test Recitals. Read what they have to say. Read what the attendance was, and *read what the newspapers had to say.*

TONE-TEST RECITAL AT JOHNSTOWN, PA.

MONDAY, SEPTEMBER 20. (Attendance 1,800)

This was held in Cambria Theatre, at 8.15 P.M. Artist: Christine Miller. Under the auspices of the Swank Hardware Company.

SWANK HARDWARE COMPANY write as follows: "We want to express our appreciation of the Christine Miller Recital. You will notice by the newspaper clippings that this was a great success in every way. We packed the theatre; in fact, we turned away from three to four hundred people who were unable to secure admittance. The theatre has a seating capacity of sixteen hundred (1,600). The seats were all taken and standing room was at a premium.

"We believe that this Recital will prove a great benefit to us, as it certainly brought down the house. Miss Miller was very conscientious in her work and the audience appreciated this to the fullest extent. We feel sure any dealer who takes on a recital of this kind will make the biggest kind of a hit."

The Johnstown *Democrat* published the day following the Recital, among its news columns:

MUSIC LOVERS WELL PLEASED

RECITAL-CONCERT OPENING TRADE EXPOSITION
DELIGHTS CROWDED HOUSE

"Two hundred and fifty persons were turned away from the Cambria Theatre before 8.30 o'clock last evening, the house being packed to capacity long before that time. It was the recital-concert tendered the public by the Swank Hardware Company as its personal part of the Trade Exposition and Style Show week, and demonstrated that the opportunity of hearing the Edison phonograph records (Miss Christine Miller, contralto, and Harold E. Lyman, flute soloist) under such pleasant conditions was fully appreciated by the Johnstown music lovers.

"In every way the evening measured up to expectations. Nothing but commendation was heard from all those present and the announcement that a series of similar recitals was under consideration was greeted by an outburst of applause. It seemed almost unnatural to applaud a *machine*, but so splendid were many of the records which were played that spontaneous applause followed their rendition.

ARTISTS GIVEN HEARTY RECEPTION

Miss Miller and Mr. Lyman are both artists. Each was given a hearty reception. Miss Miller sang with the recorded re-creation of her voice, and if there was a difference between the record and her voice, the ear was not keen enough to catch it."

"At times the artist stopped and it was difficult, and in some instances impossible to tell that the singer was not still singing."

"Except for the volume of sound, the reproduction was as perfect as the original interpretation."

—Philadelphia, *Ledger*.

The Johnstown *Leader* thus spoke of the Concert:
SOLOIST SANG A DUET WITH HER OWN VOICE

MISS CHRISTINE MILLER AND HAROLD E. LYMAN
 DEMONSTRATE PERFECT PHONOGRAPH
 IMITATION OF TONE EXACT

"The Cambria Theater was packed to the doors Monday evening with an audience anxious to hear Miss Christine Miller, the Pittsburgh contralto, sing in competition and in concert with one of the new Edison Diamond Disc Cabinet Phonographs. The demonstration of the powers of the phonograph to reproduce the natural tones of the singer's voice was perfect and the audience was greatly impressed and much delighted with the program rendered. The flute selections by Harold E. Lyman were also much appreciated. The demonstration was under the direction of the Swank Hardware Company, which has the agency of the Edison machine in this vicinity.

"One of the most startling proofs of the power of the new instrument to imitate the human voice was when Miss Miller sang a duet with her own voice. The instrument carried the air, a record made from her own singing, and Miss Miller at the same time sang the alto, making an even blending of tone that was almost unbelievable in its perfection. Mr. Lyman also played the flute in concert with the machine, the tones being so perfectly blended that it was difficult to tell whether the instrument or the flute was leading."

The Johnstown *Tribune* spoke as follows:

CHRISTINE MILLER PLEASES AUDIENCE
CAMBRIA THEATER NOT ABLE TO CARE FOR CROWD AT
LAST EVENING'S CONCERT

"Cambria Theater was unable to accommodate the great crowd of music lovers who sought admission to the Christine Miller concert last evening. Every seat in the theater was taken long before the beginning of the concert. Miss Miller added to her popularity with musical people of Johnstown by her work last evening. She was assisted by Harold E. Lyman, flute soloist, whose work also was of high grade.

"An interesting feature of the evening's concert was the demonstration of the art of recording and re-creating the human voice on the Edison disc. Miss Miller sang several selections in unison with the phonographic record of the same selection which she had previously made, and it was only by watching her lips that the audience could tell when the artist was singing and when the recorded voice was furnishing the music. If her lips were silent the instrument carried the song; if active, both artist and disc were singing, yet both in perfect harmony.

"Mr. Lyman also carried on similar experiments with the flute, playing to the accompaniment of disc records made by him. He was, without doubt, the most accomplished flutist ever heard in Johnstown.

"Miss Miller opened her program with 'O Rest in the Lord,' from 'Elijah.' The diamond disc started the selection and Miss Miller sang a few bars in unison with the re-creation of her own voice. She then stopped and permitted the disc to continue alone for a few bars, and so continued, alternately singing and pausing, to the conclusion."

TONE-TEST RECITAL AT WILKES-BARRE, PA.

MONDAY, SEPTEMBER 13 (Attendance 1,400)

Artist: Christine Miller. Recital given at Irem Temple under the auspices of C. F. Murray-Smith Company.

MURRAY-SMITH COMPANY, two days previous to the Recital, wrote: "At this writing (7 P.M. Saturday) there is *standing room only* for the Recital next Monday night. We are turning away applications in large numbers. Am writing this information so that you will know the concert will be a great success."

W. E. WOODRUFF, of the C. F. Murray-Smith Co., wrote after the Recital:

"Our exploitation of the Edison in such a large way by employing the two artists you have had here, has not only been, as I think, a fine commercial venture, but it has really given much of the worthiest musical pleasure to the people. Christine Miller is entitled to be called an artist and she is among the singers most in demand in the concert season. She is a reigning favorite and she has justly earned her eminence by force of artistry and personality. When music like this is offered, you see, the community ought to sit up and notice it.

"The tests were most interesting and did I tell you that the manager tied me up afterward on my claim that the 's' sounds had never yet been done by the machines. He put on the 'Inflammatus,' from Rossini's 'Stabat Mater,' which was concluded with a short lecture. The speaker's voice was as distinct as if he had been right there and the 's' sounds and all others left absolutely nothing to be desired. This to me was the very crest of reproduction faithfulness, and it went beyond anything I had heard."

The Wilkes-Barre *Record* said:

"The Recital at Irem Temple interested a big company of people who were bidden by the Murray-Smith Company complementarily. The singer was Christine Miller, who has been heard in this city before. Miss Miller has become easily enough the most popular concert contralto in the country, and she has risen to fame almost entirely through her own efforts. Her voice education, founded on a certain amount of teaching, has enabled her to work out perfectly the problem of tone placement and tone color. She began singing publicly in a small way and acted as her own manager for years until the demand for her services became so great that the burden of management was oppressive. At the time she was attending to her own engagements she was singing for fifty to seventy dates each concert season. Such critics as Henderson Hale, Hubbard, Fincke, Elson and others have found in her a remarkable summary of the highest qualities as an artist. And though the affair projected for the Temple has, in a sense, some flavor of a business enterprise, yet if such things are undertaken it is reassuring to know that the highest standard of the concert stage are to be adhered to, and that the hosts of the occasion have refused to be satisfied with anything less than the most attractive singer they could get. The event, aside from the purely mechanical marvel of the most modern tone-reproducing machine, will have a large interest for the musical fraternity, for they did hear a voice and a method that might well enough form an event in the most elaborate recital series, and they also enjoyed a personality that matched the artistry."

"The evenness of tone, the purity of phrase and cadence, the unmarred beauty of it all gave the audience to know that Edison has found the way to A PERFECT REPRODUCTION OF MUSICAL SOUND."

—*Evening Wisconsin*, Milwaukee.

TONE-TEST RECITAL AT OIL CITY, PA.

TUESDAY, SEPTEMBER 21 (Attendance 1,000)

Artist: Christine Miller. Recital at the Opera House 8.15 P. M. Under auspices of C. H. Smith Sons' Company.

SMITH SONS' COMPANY write as follows: "We take pleasure in advising you that with the valuable assistance of your Miss Christine Miller, your Mr. Fuller and the rest of the party, the Tone-Test Recital given in our city was a complete success in every way, and we are receiving very satisfactory comments on the manner in which it was conducted. Quite a number of our valuable customers have stated that they would have been willing to pay \$2.50 per sitting for the pleasure of hearing Miss Christine Miller alone.

"We wish to thank you especially for sending this party here and in the future if there is anything in this line in the different cities would thank you to put our name on the list."

The Oil City *Derrick* on September 22 contained the following account of the Recital:

HIGHLY PLEASING

CHRISTINE MILLER, THE CONTRALTO, SINGS IN
CONJUNCTION WITH THE EDISON PHONOGRAPH
AT THE OPERA HOUSE

"Oil City music lovers were treated to a unique entertainment at the Opera House last night, staged by C. H. Smith Sons' Company. It was a rare musical treat to hear Christine Miller, the celebrated contralto, and more—it was the most remarkable demonstration of the ability of a machine to re-create sound that a delighted audience ever heard.

"The admittance to this recital was by complimentary card and the audience was one of the most appreciative and enthusiastic the Opera House has ever contained. Long before the doors were thrown open at 7.30 hundreds were waiting to be admitted, and before the entertainment started the house was taxed to its fullest capacity.

"Mr. Fuller, representing the Edison Company, introduced the recital with a brief explanation of the evolution of sound re-creation, as worked out by Mr. Thomas A. Edison since his first invention along this line, thirty or forty years ago. His remarks were followed by a startling demonstration of the possibilities of the Edison Diamond Disc phonograph of to-day.

"Miss Miller sang 'O Rest in the Lord,' from Elijah, and 'Abide With Me,' in unison with her own voice, perfectly reproduced on the Edison machine. Two violin solos were played next in quick succession, that the difference in tone of the two different instruments could easily be distinguished. The 'Armorer's Song' from Robin Hood was followed by a reproduction of 'The Two Larks,' piano solo by André Benoist, in which the tones of that most difficult of all instruments to reproduce were given with absolute fidelity.

"Miss Miller next won tremendous applause by singing two beautiful Scotch ballads—'Ye Banks and Braes—Bonnie Doon' and 'My Ain Countrie'—in two-part duets with her own voice reproduced on the Edison.

"Die Lorelei,' a flute solo, was followed by a reproduction of 'O Paradiso,' as sung by Giuseppe Anselmi, the celebrated tenor of La Scala, Milan.

"The Suwanee River,' sung by Miss Miller to a spell-bound audience in a darkened house, was followed by the 'March from Tannhauser,' the final selection of the evening.

"An interesting feature of the recital was the fact that the phonograph was an Edison, owned by a resident of Oil City, and loaned from his home for the occasion.

"All in all, it was an evening to which every one in the huge audience will look back with pleasure for a long time. Great credit is due C. H. Smith Sons' Company for the great expense and trouble they have undergone, in order to provide this treat for Oil City music lovers."

TONE-TEST RECITAL AT PHILADELPHIA

FRIDAY, SEPTEMBER 17 (Attendance 400)

Artists: Christine Miller, Contralto; Arthur Walsh, Violinist; Harold Bell Lyman, Flutist. Recital held in the afternoon at Horticultural Hall under the auspices of N. Snellenburg & Son, Girard Phonograph Co., Blake & Burkart, N. Stetson & Co., Starr & Moss and L. Goodman. The weather was oppressively warm, hence the attendance was not as large as it otherwise would have been.

BLAKE & BURKART write: "A great deal of good has been accomplished by the Christine Miller recital and we feel quite confident that more results will be obtained in the future. We cannot urge dealers in other cities too strongly to take up this kind of work. We feel sure that if they will give these recitals of our artists performing in unison with the instrument, that they will make an impression upon their prospects that no other form of advertising could possibly make. There is no question in our minds that this is the finest kind of advertising that could be done, and it certainly places the Edison Diamond Disc in a class among the finest musical instruments in the world. We trust that we will have an opportunity in the future of giving more of these recitals in Philadelphia."

N. STETSON & Co. write: "The effect of the Christine Miller recital was excellent. A large number were most favorably impressed with the recital and we look for good results in actual sales."

The Philadelphia *Ledger* on September 18th thus spoke of the Recital:

**WONDERS OF LATEST EDISON MACHINE
SHOWN**

ARTISTS SING AND PLAY DUETS WITH THEMSELVES AT
PRIVATE DEMONSTRATION

"Musical artists sang and played duets with themselves at a private demonstration of the reproducing qualities of the latest Edison sound-reproducing instrument held yesterday afternoon in Horticultural Hall. Edison artists performed while records of the selections were played on the Diamond Disc sound-reproducing instrument. At times the artists stopped, and it was difficult, and in some instances impossible, to tell that the singer was not still singing. Except for the volume of sound, the reproduction was as perfect as the original interpretation.

"Miss Christine Miller, contralto, pleased the audience with a number of selections sung as a duet with herself on the instrument. Arthur L. Walsh rendered a

"If there was a difference between the record and Christine Miller's voice, the ear was not keen enough to detect it."

—Johnstown, (Pa.) *Democrat*.

number of violin solos in faultless fashion, and the flute solos and accompaniment of Harold Ball Lyman displayed the high quality reproducing merits of the new diamond disc instrument of Mr. Edison."

The Philadelphia *Inquirer*, under date of September 19th, contained this account of the Recital:

NOVEL PHONOGRAPH SHOWN

MUSICIANS AND CRITICS MARVEL AT EDISON DIAMOND Disc

"Before an audience of well-known musicians and critics that filled Horticultural Hall, an unusual recital was given yesterday to demonstrate the surpassing qualities of the Edison Diamond Disc phonograph. Artists from the Edison Studio were present and sang their own works as they were played from the records. The experiments, which included the sudden halting of the phonograph or the singer, so that the audience could not tell whether one or the other was producing the song, evoked considerable comment. Verdi E. B. Fuller was in charge of the musicale.

"A large number of invitations had been extended to musicians and critics from this city to be present at the event, arranged by Thomas A. Edison to demonstrate the wonderful re-creation of the living voice from the records by the Diamond Disc, reproduced on his newest phonograph.

"Vocal and instrumental selections were presented in the course of the recital. Harold L. Lyman, the flutist, appeared to play simultaneously with the record, 'Thou Brilliant Bird.' It evoked storms of applause, because as the notes from the phonograph mounted higher and higher the player kept in perfect harmony. Arthur L. Walsh, the violinist, whose records are made at the Edison plant, appeared also and he, too, faithfully followed simultaneously the playing of one of his selections. In both of these numbers the artist and the machine alternated or worked in duo, leaving the audience busy with discussion afterwards of the selections played by each.

"The rich contralto of Miss Christine Miller was heard in three selections, including Mendelssohn's 'O Rest in the Lord' and the two Scotch classics, 'Bonnie Doon' and 'My Ain Countrie.' The living voice and the re-created voice of the record rose simultaneously and so pleasingly that encores were demanded."

TONE-TEST RECITAL AT HARRISBURG, PA.

WEDNESDAY, SEPTEMBER 15 (Attendance 900)

Artist: Christine Miller. Recital held at the Technical High School under the auspices of J. H. Troup Music House.

THE J. H. TROUP MUSIC HOUSE write: "Christine Miller was certainly a grand success in Harrisburg. People here speak nicely about the recital. We have several good prospects as a result of the recital, and we believe they will result shortly in purchasers. We wish every one abundant success to all such recitals!"

The *Patriot* of Harrisburg, under date of September 16th, published a portrait of Miss Miller standing beside the Edison Disc and said:

NOTED CONTRALTO GIVES INTERESTING MUSICAL WITH AID OF PHONOGRAPH

"Several hundred persons heard Miss Christine Miller, of Pittsburgh, a noted contralto singer, pay a tribute to the genius of Thomas A. Edison in recording

and re-creating her voice by standing beside one of his latest inventions, the Diamond Disc Phonograph, and singing with the records of some of her favorite songs. The concert was given in the auditorium of the Technical High School building last evening before guests of the Troup Music House, of this city.

"Miss Miller in the opening number allowed the instrument to begin the aria, 'O Rest in the Lord,' by Mendelssohn, and after a minute she began singing in unison with it, the harmony being perfect, it being almost an impossibility to decide the difference without watching the lips of the singer. Numerous songs were sung in this way and she was applauded generously."

TONE-TEST RECITAL AT ITHACA, N. Y.

THURSDAY, SEPTEMBER 23 (Attendance 1,600)

Artist: Christine Miller. Recital under the auspices of The Maxudian Phonograph Company, held at the First Methodist Episcopal Church at 8.15 P.M.

MR. MAXUDIAN writes: "We had a wonderful concert and a splendid audience. Christine Miller's recital was a tremendous success. The recital proved what we have been advertising for months previous, that the Edison Diamond Disc is the most perfected phonograph in existence and exclusively in a class by itself.

"There were about 1,600 present, the representative people of the town. On the same evening there was a big Carnival parade and that eliminated the less musical element. We were most surprised to have such a large crowd, considering the evening.

"If there was only one Diamond Disc Phonograph in existence, I would not change it for anything in the musical line. The same could be said for the recital. I would not change it for months of full-page advertising in this city. A recital of this value should be the best thing that could happen to promote the business of an Edison dealer."

The *Ithaca Journal* on the following day published this:

MISS MILLER CHARMS APPRECIATIVE AUDIENCE

CONTRALTO SOLOIST SCORES HIT—TONE-TESTS PROVE SUCCESSFUL

"Those who heard Christine Miller, the American contralto, give a concert under the auspices of the Maxudian Phonograph Company last evening in the First Methodist Church, were charmed with the wonderfully rich, sweet voice and womanly personality of Miss Miller, and intensely interested in the reproduction tone-tests of the Edison Diamond Disc Phonograph.

"Although the appearance of Miss Miller had been announced as a concert, such really was not the case, for in no instance did Miss Miller give herself to the audience in her own and full capacity, but always in submission to the music of the phonograph in order that the public might have an opportunity of judging of just how accurately the machine was capable of reproducing true tone qualities. As Miss Miller last evening sang a few bars of the music, then discontinued, then again took it up, it was indeed difficult to one not watching the movement of her lips to determine just when she was actually singing, except for the increased volume of the music when the machine and Miss Miller were in unison.

"Miss Miller's program was made up of two sacred songs, 'Oh, Rest in the Lord,' 'Abide With Me,' and

"The listeners could not distinguish between the voice of the singer and that which issued from the machine.
—Los Angeles, Calif. *Tribune*.

the balance of the numbers the well-loved folk and heart songs. With two of these, 'Bonnie Doon' and 'My Ain 'Country,' Miss Miller sang a different part than the re-created voice, thereby singing a duet with herself, producing a most artistic effect, the harmony naturally being more nearly perfect than two separate voices possibly could be.

"In the singing of the 'Suwanee River,' with the lights extinguished, it seemed that the actual tone quality of Miss Miller's voice and the power of true interpretation were most appreciated by the audience, which was unceasingly watching to determine which part, the upper or the lower, Miss Miller was actually singing.

"The audience had just enough of Miss Miller's singing last night to want more, and the hope that she might come here later in concert was universally expressed.

"The program was filled out with records reproducing piano, violin and orchestra effects, the entire exhibition of re-creation of tone effects by the Edison machine providing a most interesting entertainment."

TONE-TEST RECITAL AT ALBANY, N. Y.

FRIDAY, OCTOBER 8 (Attendance 1,000)

Recital held in Odd Fellows' Hall. Artists: Alice Verlet, soprano; Arthur Walsh, violinist. Under the auspices of R. N. Nelson, General Manager of the Edison Diamond Disc Studio.

MR. NELSON writes: "The recital was very successful, notwithstanding the fact that a very popular play was on at the theatre the same night, and also that many society people were still absent from the city. Our business is increasing daily and everything seems to point to a large sale the coming season."

The Albany Journal published the following on the morning after the Recital:

Alice Verlet and the Edison "RE-CREATION"

"Last night, in Odd Fellows' Hall, Miss Alice Verlet, the famous French coloratura soprano, was heard in recital with Arthur S. Walsh, violinist. The event was an invitation affair. Miss Verlet gave several numbers, and it was indeed difficult to determine, except by watching her lips, just when she ceased to sing in person, so flawless are her recorded numbers. Among her selections last evening were 'Caro Nome,' from 'Rigoletto,' the aria from 'Traviata,' a Strauss number; the 'Jewel Song,' from 'Faust,' and the 'Barcarolle' from 'Tales of Hoffmann,' with orchestral accompaniment. With the exception of the last number, each was given with the machine, and Miss Verlet's powerful dramatic soprano was a treat to hundreds of listeners. She is one of the five living sopranos who can successfully sing the 'Queen of the Night' in 'The Magic Flute.' Miss Verlet has sung in the Paris Opera House, in Brussels and in London, and she is in this country to cooperate with Mr. Edison in re-creative work. Among Mr. Walsh's numbers last night were the Schubert 'Ave Maria,' the Cesar Cui 'Orientale' and a Kreisler composition. These selections were admirably played and with the machine proved a marvelous succession of melody."

TONE-TEST RECITAL AT TRENTON, N. J.

FRIDAY, SEPTEMBER 24 (Attendance 700)

This was held at Association Hall, 8.15 P. M. Christine Miller was the Edison artist on this occasion. The concert was given under the auspices of the Stoll Blank Book and Stationery Company. Admission was by complimentary ticket.

AUGUST F. STOLL writes, afterward: "We are glad to say that the Recital was a pronounced success, and the exceptional qualities of tone reproduction of the Edison Diamond Disc was most thoroughly demonstrated by Miss Miller and Mr. Fuller. The hall was comfortably filled, over 500 being present, and the general impression of those attending was that the production was most successful. We feel sure it will result in considerable business by following up our patrons who were present."

The Trenton Times-Argus thus reviewed the Recital:

FAMED CONTRALTO SINGS PERFECTION OF RECORDING HAS BEEN ATTAINED

"Music lovers had an opportunity last evening to hear one of the finest of American contraltos in the person of Christine Miller. The program was a novel one, for it featured her living voice in comparison to her re-created voice as produced by the Edison Diamond Disc Phonograph—the invention of America's Wizard which has revolutionized tone reproduction to such a tremendous degree. Mr. Edison has been working for many years upon a device which will record and reproduce the human voice and the various musical instruments without making them appear like something else. For instance, the violin records which in so many cases sound like clarinets when reproduced, are reproduced on Mr. Edison's great invention with a singularly perfect imitation of the strings. One can hear the overtones which make violin playing so delightful when reproduced on Edison's latest wonder machine. Such perfection has been attained as to amaze those who study tone."

TONE-TEST RECITAL AT MONTCLAIR, N. J.

FRIDAY, SEPTEMBER 17 (Attendance 500)

Recital held in the Hall of the Montclair Club, under the auspices of the Phonograph Sales Company, of Montclair. Artists: Christine Miller, Contralto; Arthur Walsh, Violinist; Harold Lyman, Flutist.

Musical America, the leading critic in the music world, published this account of the Montclair recital:

"DUET" BY CHRISTINE MILLER

CONTRALTO SINGS TO HER OWN RECORDS IN MONTCLAIR
PHONOGRAPH CONCERT

"Two Christine Millers were heard at the first concert of the season given in Club Hall last Friday evening, by the Phonograph Sales Company, of Montclair; that is to say, the audience heard the voice of Miss Miller on a phonograph record, and also from the throat of the popular contralto herself, who stood in *persona propria* beside the instrument. Miss Miller sang several solos and 'duets'—always with two voices, her own and the re-created one, occasionally resting her own to see whether the audience could detect where she left off and the record continued.

"One of the most startling proofs of the new instrument to imitate the human voice was when Miss Miller sang a duet with her own voice."

Johnstown (Pa.) Leader.

"The part of the exhibition which appealed as most remarkable was the fidelity with which the contralto followed her own record-rendition. Her delivery of Mendelssohn's 'Oh, Rest in the Lord,' from 'Elijah,' Liddle's 'Abide With Me,' Hanna's 'My Ain Countrie' and other numbers gave much pleasure. In one or two numbers the contralto sang a second part to her recorded voice, making the effect of a duet by two voices absolutely similar. In one song the hall was darkened, in order to heighten the illusion. Arthur Walsh, a capable young violinist, played a faithful unison with a Carl Flesch record, and Harold Lyman gave pleasure with his flute obligato to a record by Anna Case."

TONE-TEST RECITAL AT NEWBURGH, N. Y.

SATURDAY, SEPTEMBER 18 (Attendance 950)

Given at Columbus Hall under the auspices of John Schoonmaker & Son. Artists: Christine Miller, Contralto; Harold L. Lyman, flutist.

JOHN SCHOONMAKER & SON write: "The Christine Miller Recital was a wonderful success, both as to attendance and demonstration of the remarkably true reproduction of her voice on the Edison Disc Phonograph. It convinced every one of the superiority of the Edison. We have already delivered one \$250 instrument as a direct result of the recital and have other prospects pending. We were so well pleased with the recital we are anxious to have others."

The Newburgh News on September 20th published the following:

EDISON'S MARVEL IS SHOWN HERE

WIZARD PROVES RE-CREATION OF HUMAN VOICE
MISS MILLER SINGS

Noted Vocalist Demonstrated Diamond Disc's Perfect Reproductive Power

"Newburgh lovers of music were given a rare treat on Saturday evening, when almost a thousand people gathered in Columbus Hall as the guests of John Schoonmaker & Son, and were privileged to hear the celebrated concert contralto, Miss Christine Miller, sing her favorite songs in unison with the same selections on the Edison Diamond Disc records. The ovation accorded Miss Miller was a splendid tribute to her ability. The renovated auditorium of Columbus Hall made an ideal place for the recital, and the arrangements and details for the comfort of the audience were admirably carried out.

"It is only fair to say that she left her hearers a legacy in the remembrance of a delightful evening as well as the knowledge that through the Edison Diamond Disc Phonograph her voice may now delight every lover of music in Newburgh. When an artist of such repute as Miss Miller stands beside an instrument and actually proves to every listener that her voice has been re-incarnated, so to speak, on the record, people truly may think that Mr. Edison's tones are the artist's tones.

"The conclusion of the recital was received with tumultuous applause. Persons well known in local musical circles were agreed that Mr. Edison had performed a remarkable achievement in re-creating the exact character of the human voice. It is no wonder this great genius regards the Diamond Disc as his favorite invention."

MARGARETE MATZENAUER

MARGARETE MATZENAUER easily defies classification. Astonishing as that statement may be to those who have never heard her in the various roles at the Metropolitan Opera House, there can be no question that she is an operatic star of the brightest magnitude.

After achieving notable success in "Aïda" in 1911 at Munich, Madame Matzenauer was everywhere hailed as a great artist of exceptional ability. When she stepped forth on the Metropolitan stage one evening, radiant with jewels, she captivated her New York audience in a Wagnerian role.

Since that day, her fame as an artist of first magnitude has never waned. It is well known that dramatic and vocal capacity for operatic interpretations does not invariably fit the singer for concert appearance, yet Madame Matzenauer is more fortunate than many of her sisters in this respect. Scrupulous in her treatment of tone and phrase, her voice (of a range and texture so phenomenal as to make possible to her such contralto roles as the Italian Azucena or the German Brangaene, and the soprano roles which include all the Brunnhildes of Wagner's "Ring of the Nibelung" series) does not lose its appeal when exposed for exactly what it is by the plain white of a piano accompaniment.

Diamond Disc Record 83032, "Les Contes d'Hoffmann" Barcarole, *Offenbach*, is sung by Madame Matzenauer and Alice Verlet together, in French. It is a wonderful record.

EDISON BUSINESS BOOMING

"My sales of Edison Disc Phonographs during September, 1915, amounted to four times as many dollars as during the month of September, 1914.

"My total business, in all departments, was twice as much in September, 1915, as during September, 1914, all of which is encouraging."

W. D. Wilmot, Fall River, Mass.

"The business we have enjoyed in Edison Diamond Disc Instruments since introducing them in our city has more than exceeded our expectations, and are pleased to state that the line is one of the easiest selling in our store, where a large and comprehensive stock in high-grade jewelry, leather goods, cut glass, etc., is shown.

"We consider the Diamond Disc in a class by itself, therefore acknowledge no competitor.

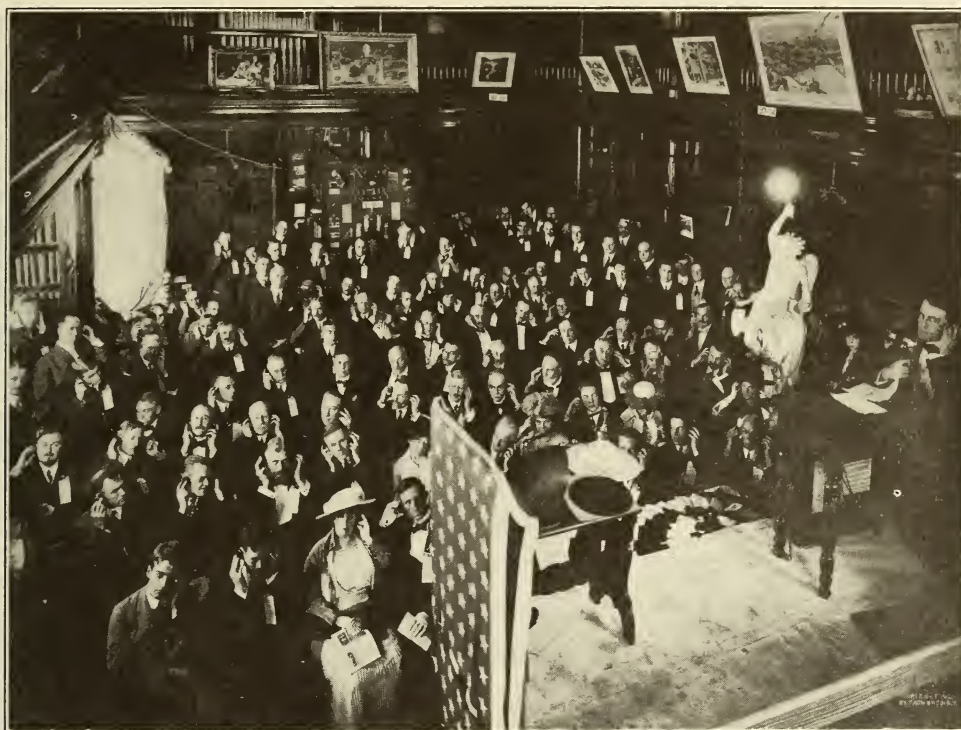
"Knowledge of the instrument and the enthusiasm forced upon salesmen by association with it are the only requirements necessary to make sales.

"We are looking for a gratifying business this fall."

Louis N. Matthews' Department Store, Elmira, N. Y.

"It was the most wonderful recital the music lovers of Milwaukee have ever witnessed. Never before has it been possible so perfectly to reproduce the human voice."

—*Milwaukee Germania Herald*.



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THE TRANSCONTINENTAL TALK WITH MR. EDISON, EDISON LABORATORY, ORANGE, N. J. EVENING OF "EDISON DAY" OCTOBER 21ST.

THE EDISON DIAMOND DISC AND ITS INVENTOR'S VOICE ARE HEARD FROM THE ATLANTIC TO THE PACIFIC (AND VICE VERSA) ON EDISON DAY

IT WAS a most happy thought of Chief Engineer Hutchison, of the Edison Laboratories, that came to him like a flash on Sunday morning, October 17, *i.e.*, to utilize the transcontinental telephone, so recently perfected, to carry the music of the Edison Diamond Disc Phonograph from ocean to ocean, while Mr. Edison was three thousand miles and more away, at the Pacific end of the wire, and many of his relatives, old-time associates and friends were gathered in his Laboratory at the Atlantic end of the line.

"Edison Day," Thursday, October 21st, was decided upon as the most appropriate time. Out at San Francisco the Panama-Pacific Exposition was tendering Mr. Edison an ovation. In the library of his laboratory were assembled a group of some 162 of his lifelong friends, relatives and associates, beside the heads of his several enterprises.

It was just 8.15 by the large Laboratory clock when Dr. Hutchison announced: "Mr. Edison is now on the wire," and each one took his individual telephone fastened to the rear of his chair and conveyed to both ears

by transmitters of small size, attached to wires. "Hello, Mr. Edison," spoke Dr. Hutchison. Mr. Edison's voice was promptly and distinctly heard in response.

Then a Diamond Disc Record (a formal address by Mr. Hutchison to Mr. Edison), was placed on a Diamond Disc Phonograph on the platform. From time to time Dr. Hutchison announced to the audience, "Mr. Edison is hearing it perfectly." This information was conveyed by telegraph from a transcontinental telegraph line, in use for the purpose, as well as a transcontinental telephone wire. The following is the Address in full:

Mr. Edison: In commemoration of the thirty-sixth anniversary of your great invention, the incandescent lamp, several hundred of your friends, including members of your family, associates of the early days of Menlo Park, Department heads of your great organization and all the members of your engineering staff, are gathered in the library of your Laboratory.

We are all distinctly Edison.

This address, for instance, is being made to you by your greatest favorite—the Edison Diamond Disc Phonograph.

An Edison Granular Carbon Telephone Transmitter is transforming the sound waves into electrical impulses which, after following the tortuous paths of copper beneath rivers and bays, over valleys, deserts, plains and mountains, are being reproduced in San Francisco as articulate speech.

The flood of mellow light which illuminates this historic room emanates from Edison Incandescent Lamps and, to indulge an appropriate and pleasing sentiment, the electricity for those lamps is being furnished to-night by the Laboratory emergency reserve Edison Storage Battery.

By the invention of your friend, Dr. Alexander Graham Bell, speech may now be transmitted all over the world; and through the

intermediary of your invention, the Diamond Disc Phonograph, permanent records are being made of the voices of great statesmen, wonderful human songbirds and the renditions of famous musicians, all of which will be transmitted down the ages to future generations of men and women whose great-grandfathers have not, as yet, been born.

While you have been accomplishing many and great things in the comprehensive field of your activities, the personnel of the wonderful organization under Mr. Theodore N. Vail, head of the Bell System, and his illustrious Chief Engineer, Mr. Carty, have spent years of effort and millions of capital to reach the goal they have so recently accomplished.

In the month of January, 1915, they astonished the entire world by the establishment of through and excellent telephone service between the Atlantic and the Pacific shores of our great Country, and only a few days ago even transcended this great achievement by the transmission of articulate speech by wireless telephone, from the Atlantic Coast across the Continent and Pacific Ocean, to far away Honolulu.

We are indeed living in the day of miracles when, from here, we can converse with you, seated as you are in the booth of the American Telephone and Telegraph Company, at the Panama-Pacific Exposition, thirty-four hundred miles away.

Marvelous as are the agencies we are employing to-night to do you homage and to aid us in conveying to you our expressions of respect and affectionate regard, they are but mediocre when compared with the universal esteem and higher honor which is now and will ever be associated with the name of Thomas A. Edison.

This record, by the way, was made in "record time." It was rushed through the various delicate processes of the factory in just three days from the time it was dictated by Mr. Hutchison, and yet so carefully had each process been handled that it was a good record from the technical standpoint.

At the conclusion of the record's playing Mr. Edison was heard to remark, "Fine—Fine!" Mr. Edison then made the following reply:

It may seem strange to those who know of my work on the telephone carbon transmitter that this is the first time I have ever carried on a conversation over the telephone. Trying to talk thirty-four hundred miles on my first attempt at a telephone conversation seems to be a pretty big undertaking, but the engineers of the Bell system have made it easier to talk thirty-four hundred miles than it used to be to talk thirty-four miles. In my research work I have spent a great many years listening to the phonograph, but it gives me a singular sensation to sit here in California and hear the new Diamond Disc Phonograph over the telephone all the way from Orange, New Jersey. I heard the record of Hutch's talk very plainly. I should now like to hear a musical record. If you have one handy I wish you would play Anna Case's bird song.

This was done, and word was received back by *telegraph* during its playing: "Mr. Edison is hearing it perfectly." Then Mr. Edison put the same selection on his Diamond Disc at San Francisco, in order that guests at the Laboratory might hear as he had heard. The tones were sweet and clear and perfectly audible, without any strain to hear them; the high notes and trills being exactly as clear as if heard over a short distance 'phone, although not quite so loud.

After listening to the record played in San Francisco half a dozen of Mr. Edison's life-long friends were called to the 'phone and held conversations with him. Among these were N. C. Kingsbury, Vice-President of the American Telephone and Telegraph Co., George F. Morrison, General Manager of the Edison Lamp Works; John W. Lieb, Vice-President of the New York Edison

Co., and George E. Burd, Industrial Manager of the Brooklyn Navy Yard.

John J. Carty, chief engineer of the American Telephone and Telegraph Co., had arranged to "listen in" to the messages at Chicago, where he had assembled a number of scientific men, who also listened on extension wires. Mr. Carty spoke with Mr. Edison at San Francisco and every one on the wire, at Orange, Chicago and San Francisco, heard the conversation simultaneously. In this conversation Mr. Carty said: "I think your Diamond Disc Phonograph, Mr. Edison, the most wonderful musical instrument I have ever heard."

Toward the conclusion of the experiment it was desired that Charles and Theodore Edison speak with their father over the transcontinental line. But Mr. Edison had gone from the 'phone and Mrs. Edison held conversation instead. Her words were distinctly heard and even the tone of her voice was recognized.

Following the experiment, a flashlight photograph of the assembly in the Laboratory was taken; also one of a group outside the Laboratory door. The guests were then invited to a moving picture show in the Executive Building, where the achievement of the Transcontinental Telephone Line was graphically portrayed in moving pictures.

Among others present at the Laboratory in Orange were Charles Edison, the inventor's son, associated with his father in the business; John V. Miller, brother of Mrs. Edison; Mr. and Mrs. James Nicoll, of New York, the latter a sister of Mrs. Edison; Miss Elizabeth Miller and Miss Rachel Miller, of New York, nieces of Mrs. Edison, Mr. and Mrs. Frank A. Potter, Dr. G. F. Kunz, Mr. and Mrs. George Merck, Dr. and Mrs. John H. Bradshaw, Mrs. William G. Bee, Rev. Dr. Stephen J. Herben.

Other guests included George F. Morrison, Dr. Frank A. Sprague, Spencer Miller, Elmer A. Sperry, Sidney B. Paine, I. C. Walker, Charles S. Bradley, John Ott, F. R. Upton, P. B. Shaw, Sr., Schuyler S. Wheeler, W. H. Comde, M. E. Lang, Charles Wirt, M. F. Moore, T. Comerford Martin, Edward H. Johnson, Charles L. Clarke, Capt. George E. Burd, U. S. N., Edward Marshall, Benjamin S. Whitehead, Mr. and Mrs. W. P. Hutchison, R. A. Bachman, Harry F. Miller, Mrs. W. S. Tebbetts, Mr. and Mrs. Walter Neumuller.

C. H. Wilson, Vice-President; William Maxwell, Second Vice-President; E. J. Berggren, Secretary and Treasurer; William H. Meadowcroft, Secretary to Mr. Edison, and a group of the older employees.

Oct. 23.—"*Tone-Test Recital at San Francisco at SCOTTISH RITE HALL, very successful—Attendance 944. Most appreciative audience yet. Acoustics and presentation perfect.*"—V. E. B. Fuller.



FULLY ARRANGED WINDOW DISPLAY (7 FT. WIDE X 6 FT. DEEP)

FOURTH OF A SERIES OF ATTRACTIVE EDISON WINDOW DISPLAYS

THE Edison Phonograph Display for November carries the atmosphere of Thanksgiving in the clever background arrangement. A large wishbone is cut from a double sheet of cardboard and mounted on a brown colored board on which the poster is attached.

This is placed two or three inches from the background, back of which appropriate oak leaves are arranged. The phonograph sets well to the left, with the top open. The Edison Record Supplement #1 sets on top of a pedestal, over which two glass shelves cross, which can be plainly seen in the setting.

Appropriate easels are placed throughout the display, on which Edison Records are prominently placed. Oak foliage is scattered through the display, to give the atmosphere of Thanksgiving, which is most opportune at this time. The other large poster sets to the forepart of the window, on the left side.

An abundance of records is placed in piles on the floor, to give the display a stacky appearance. The size of the window is 7 feet wide and 6 feet deep. A display of this character can be arranged and placed in about forty-five minutes to one hour.

COLORADO FARMERS WANT EDISONS!

FIELDS and fruit farms in Colorado did especially well this year and the farmers and growers are beginning to invest their money in needed comforts. The present-day farmer—agriculturists they are now called—believes in the comforts that go with a real home. One will find every modern convenience in hundreds of isolated farm or orchard homes, including a piano. In fact, it has come to pass that the Colorado farmer and his wife are not satisfied until they own a first-class piano, then an automobile and then—an Edison!

This being the class of people who live in rural Colorado, the Denver and other big-town Edison dealers should be alert for their patronage. The agricultural fair and dry-farming congresses mean much to the alert dealer. It is estimated that not fewer than 5,000 Colorado farmers and their wives were at the recent Colorado Fair. And the best part of it (from the dealer's standpoint) is that these farmers have ready cash, and much of it, to invest in Edison phonographs.



SAME WINDOW—SHOWING THE SUPPORTS USED IN THE ABOVE COMPLETED DESIGN

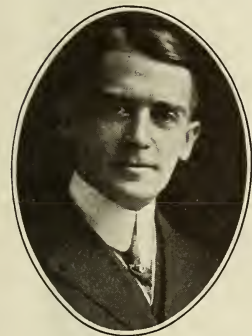
KIPP-LINK PHONOGRAPH CO.'S NEW INDIANAPOLIS STORE



3. Street Front, 4. Reception Room "into which public enters from street door," 1. Long Sales Corridor leading to Sales-Booths, 5. Approach to Record Dept. consisting of seven compartments, 2. Concert Hall.

THREE THOUSAND ATTEND THE OPENING OF INDIANAPOLIS' MOST BEAUTIFUL EDISON STORE

I OWE all this to Mr. Edison and his able associates." So exclaimed Walter E. Kipp, President of the Kipp-Link Phonograph Company, as three thousand of



Indianapolis' elite thronged his palatial quarters at 122 North Pennsylvania Avenue on opening day. It marked the culmination of his ten years' work in the phonograph business and signaled his entry into the retail trade after considerable time spent in the wholesale end of the line.

The beautiful quarters shown in the adjoining illustrations are scarcely a store at all; they are a series of very handsome *drawing rooms*, where the most perfect taste has so prevailed that the commercial end is scarcely in evidence at all.

We doubt if there are more beautiful Edison quarters anywhere west of New York; certainly there are none so rich in the State of Indiana. The Reception Room is made up entirely in silver gray and old ivory; a few palms and ferns on pedestals are used to help decorate the place. The false arches shown in the photos are all faced in French mirrors. The same color scheme is used down the long corridor. The Concert Hall is decorated entirely in old rose, and the wicker furniture is all an old ivory tint. The carpet used throughout the place is of "mouse" color. The place was a revelation to the three thousand or more who strolled through it on opening day.

"The opening of this Edison shop," says Mr. Kipp, "came as the height of my ambition when I started as an Edison jobber a little over ten years ago. I cannot help but feel that it marked "a red-letter day" in my business career.

It is a pleasant thing to achieve success through sheer effort and push, day in, day out. Ten years may seem, to some, a long time to wait, for success to come. But Mr. Kipp has the consolation that he has now built up a solid Edison business and has proven his methods to be stable, fair and aggressive.

The various views shown give only a partial idea of the sumptuousness of these drawing-rooms. The Reception Room (View 4) is directly entered from the street door, so that the refined atmosphere on every hand gives the impression of entering a private parlor.

From this room a sales-corridor (View 1) about 80 feet long and 6 feet wide leads to two large sales booths. Along this corridor are shown all the different Edison instruments in their various finishes. A more striking

effect it would be hard to imagine. The two sales-booths referred to are very handsomely fitted out, being 18 by 12 feet each. Here interested persons are told all about the Edison Diamond Disc and made familiar with the different styles of instruments.

The approach to the Record Department (View 5) is a fine passage way, which entirely separates the Record Department from the Instrument Department. Those who have seen this Record Department consider it the finest of its kind in the country. This Record Department consists of seven different compartments, each one of which is decorated along special lines.

The Concert Hall (View 2) is easily the "beauty spot" of the whole establishment. It is the first and only one of its kind in Indianapolis. People who have seen it have said that they have been in many beautiful Recital Halls, but with none have they been more favorably impressed than with this one. It is chaste, high class and decidedly pleasing at every turn of the eye, while its acoustic properties are beyond criticism. To hear Edison Disc music here is to want an Edison in one's own drawing-room, for the art of music and the art of interior designing seems so beautifully blended as to create a new and unsatisfiable desire that only the Edison can fill.

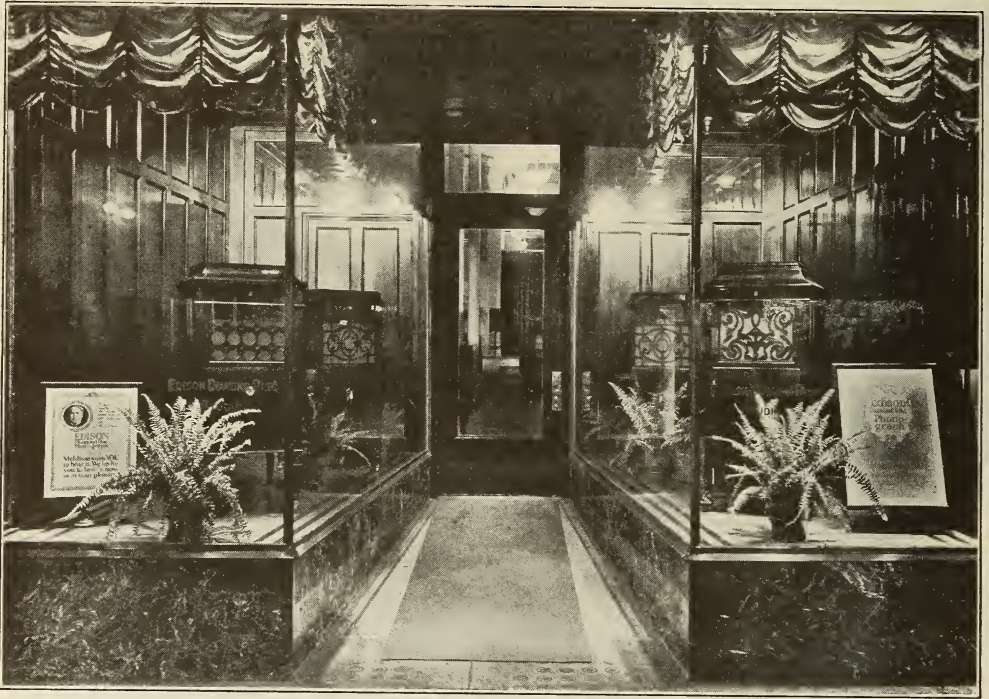
Now that the new store is an accomplished fact, Mr. Kipp realizes that he will be able to understand dealers' needs far better and also, through his wholesale facilities, better able to supply them.

DEALER'S PROFITS IN HANDLING EDISON BUSINESS—A SUGGESTION

RECENTLY we requested several large dealers to give us some dollars and cents data concerning the profits they have made in handling the new Edison line. The replies have been so interesting that we have decided to request that every dealer who has kept track of the profits of his Edison business and is willing to confide that information to us, give us a brief statement, with a view to its publication *anonymously*. Naturally, in publishing such confidential information, we would withhold the dealer's name, town, etc. We believe it would be very interesting to dealers generally to know what profits are being made by their brother dealers, particularly where it can be shown in the following manner:

- (1) Capital invested in fitting up store or department.
- (2) Additional capital invested in stock, carrying accounts, etc.
- (3) Total direct sales expense.
- (4) Total net profit.

Naturally this is a request that we cannot press upon dealers, but if any of you feel inclined to give us your experience along this line, the information will be greatly appreciated. It should be addressed to William Maxwell, Second Vice-President, Thomas A. Edison, Inc., Orange, N. J., and marked "Personal."



TWO ATTRACTIVE WINDOWS IN THE ALBANY DIAMOND DISC STUDIO

THE BEAUTIFUL EDISON STORE AT ALBANY IS INAUGURATED WITH A BRILLIANT RECITAL BY ALICE VERLET

FOR several weeks, preparations have been pushed for the opening of the beautiful new Diamond Disc Studio, Albany, N. Y. In every detail it is a sumptuous studio. Richard MacDonald Nelson, elder son of the Rt. Rev. Thomas Nelson, Episcopal Bishop of Albany, is general manager. Mr. Nelson is one of Albany's younger business men, deeply interested in musical affairs. He has a wide acquaintance not only in Albany but throughout the country.

The furnishings are in rich taste, the floor coverings and all the draperies being the selection of a New York designer. The cushions of the settees are a deep rose color and the portières correspond. The whole interior breathes an air of refined luxuriousness. There is a portion of the studio in the rear room which may be used for dancing and it is the plan of general manager Nelson to use this for that purpose.

While several recitals had been held in the beautiful Recital Hall of the new shop, "the opening" was really inaugurated by a brilliant Tone-Test Recital at Odd Fellows' Hall on Friday, October 8th, at which Mlle. Alice Verlet sang. Over a thousand of Albany's leading people were present and the hall was filled to the limit. Needless to say, that the tone-test with Miss Verlet as soloist was a tremendous success.

Mr. Nelson has set a remarkable pace in salesmanship. He has sold at least one high-priced Edison instrument every day and some days sold two or three. He regards it as very fascinating work and enters into his new field of musical endeavor with an enthusiasm and devotion that augur well for his success.

A DECISION REVERSED IN FAVOR OF THE EDISON DISC

THE Phi Kappa Sigma, a college fraternity association of the Massachusetts Institute of Technology, requested the F. H. Thomas Co., Edison representatives at Boston, to place an Edison \$150 model alongside of a \$100 well-known needle point machine last December, and although the vote was very largely in favor of the Edison, they would not purchase on account of the \$50 difference in price. Even an offer to supply an Edison \$80 model would not bring the order.

Recently the same Committee called upon F. H. Thomas Co. and admitted that they had made a big mistake and wanted to know if it could not be arranged that the Thomas Company take the needle reproducing machine off their hands, so that they might buy an Edison. This, of course, the Thomas Company arranged to do and the Edison has since been placed in the Fraternity House.



LOOKING TOWARD THE RECITAL HALL, DIAMOND DISC STUDIO, ALBANY

DANCERS PRAISE THE DISC FOR ITS UNINTERRUPTED MUSIC

ONE great advantage of the Edison Diamond Point that pleases those who delight in dancing to its beautiful waltzes, is that the dance can go on uninterruptedly, because there is "no needle to change." By a little practice the reproducer can be set back to starting point so quickly that there need be scarcely any perceptible pause in the music. This is a tremendous advantage over the needle form of instrument, because every dance *must* come to an end on such machines at the end of the record, so as to change the needle. How awkward this is in dancing a little observation will readily show. Partners lose step and oftentimes separate. The dance is literally broken up at the end of a record.

How delightfully different with the Edison disc! There the music is continuous, for the instrument can be wound while playing and the shift to the starting point can be made so instantaneously as to preserve the tempo and the step. By just a little practice the disc reproducer is set back to the exact point where the tempo corresponds with that at the end of the record.

At St. Louis recently a private seminary gave a banquet in Hamilton Hotel. After the dinner an Edison disc was started and several dance records used. In fact the remainder of the evening was spent in dancing and in listening to Diamond Disc songs, between the dances. All the records gave excellent satisfaction and called forth much praise. But the records that pleased the dancers were "those that played continuously,"

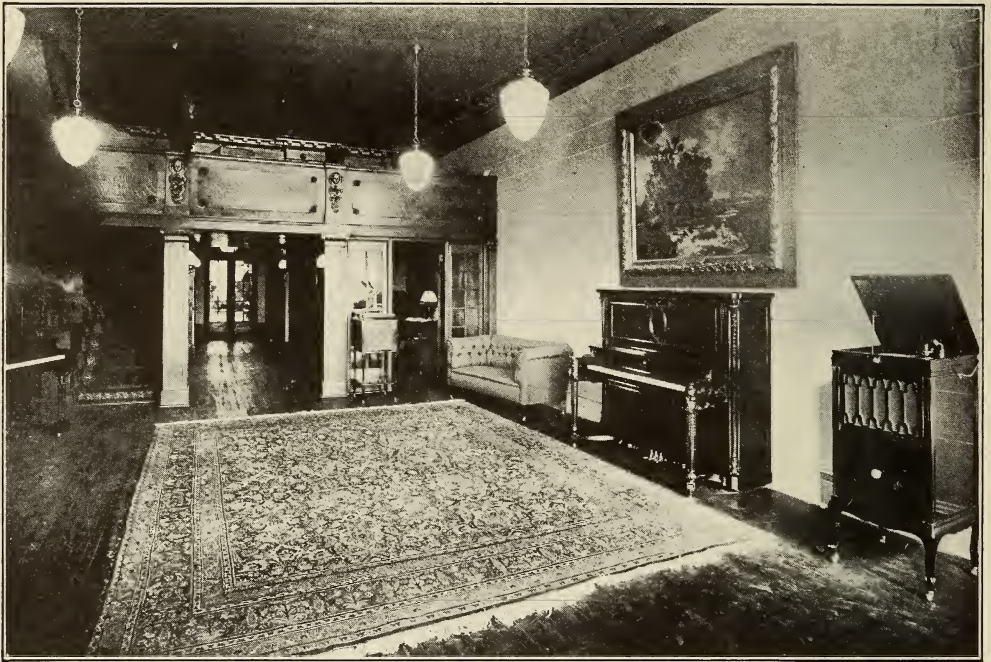
without missing a step. A great deal of interest was aroused by this new feature and many dancers wanted to know how an Edison dance record could play so long "without stopping to change needles." The operator of the Edison disc had studied just how to repeat so exactly as to preserve the tempo and keep all the dancers in perfect step.

Here is a point it will pay Edison dealers to practice on. It is not difficult and will win great favor with dancers should the dealer be called on to furnish Edison disc music.

GLEN ELLISON'S TOUR

DEALERS in the following cities should arrange to feature Glen Ellison's records during his stay in their city. Here is his itinerary:

October	17	Orpheum Theatre	Winnipeg
October	31	Orpheum Theatre	Seattle
November	7	Orpheum Theatre	Portland
November	21	Orpheum Theatre	Oakland
November	28	Orpheum Theatre	Sacramento
December	5	Orpheum Theatre	San Francisco
December	12	Orpheum Theatre	Los Angeles
December	26	Orpheum Theatre	Salt Lake City
January	2	Orpheum Theatre	Denver
January	9	(to be decided)	Colorado Springs
January	12	Orpheum Theatre	Lincoln
January	16	Columbia Theatre	St. Louis
January	23	Orpheum Theatre	Memphis
January	30	Orpheum Theatre	New Orleans



RECEPTION PARLOR—GOURLAY, WINTER & LEEMING'S STORE, TORONTO

TORONTO SHOWS HOW TO REACH THE ELITE WITH THREE EDISON RECITALS A DAY

FROM every point of view the series of splendid Edison recitals given by Gourlay, Winter & Leeming at the opening of their reconstructed warehouses, 188 Yonge Street, Toronto, were a great success. Three recitals a day were given—at 11 A. M., 3 P. M. and 8 P. M.—in all about twenty recitals—and at each one O. P. Stearns (who had the arrangements in hand) made a brief address explanatory of the Edison Diamond Disc and its claim to superiority as a musical instrument.

Local instrumentalists were employed for the purpose of making tone-tests of Mr. Edison's new instrument.

Every detail of these splendid Edison recitals was so carefully studied out in advance that the whole seemed like a series of high-priced concerts. All the invitation cards and programs were gotten up in chaste style and mailed to the most carefully selected lists of names. If every Edison recital was so handsomely presented as these twenty at Toronto, an enormously increased number many of the best class of citizens would be secured as prospects for the Diamond Disc.

The new store deserves special mention at this time. On stepping into the store, the interior gives one an impression of tasteful elegance. It is finished with hard-wood floors, covered with rugs, and the first thing that strikes the eye on entering is the Edison Diamond Disc Phonograph, displayed in a prominent place in

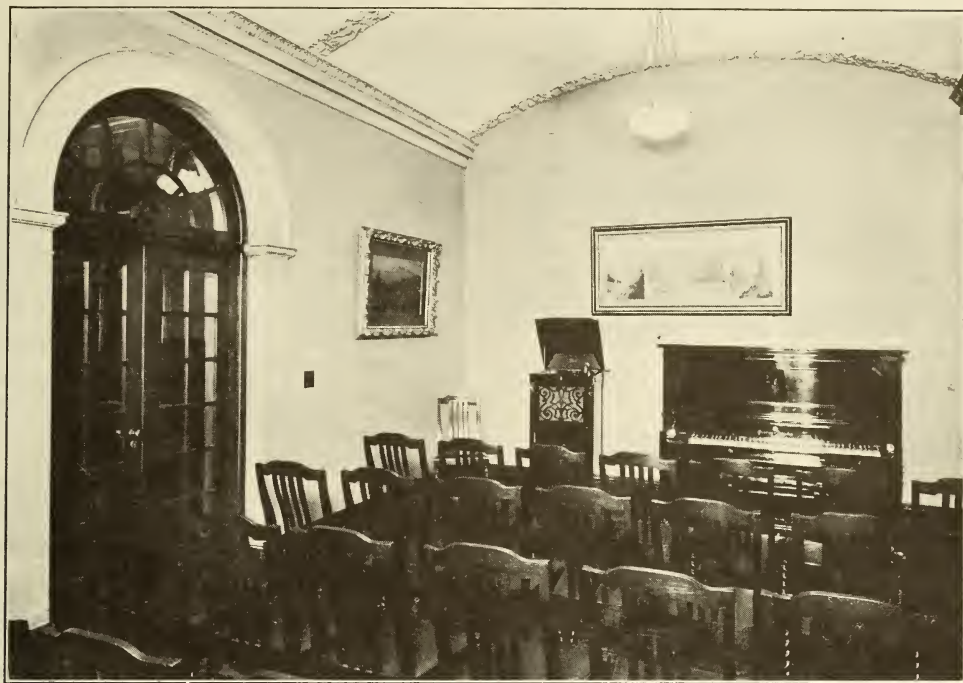
the Reception Hall. Beyond the Reception Hall are the sound-proof rooms, seven in number, all containing at least two Edison instruments.

The interior decorations are unusually beautiful. A number of valuable oil paintings are displayed to great advantage in both the Reception Hall and the Recital Hall. This Recital Hall is worthy of special mention in that it is a veritable art gallery on a small scale, containing nine paintings by well-known Canadian artists, to the value of a number of thousands of dollars. The only instrument in this hall, besides the Edison Diamond Disc Phonograph, is a Gourley-Angelus Artrio, and one number is usually played on this instrument at recitals. The management of the store plans to continue these recitals indefinitely, and use this Hall for no other purpose.

The window of the store is a replica of the one used by the Hardman, Peck & Co. of New York City, and is the only one of this kind in Canada. It gives the effect of no glass at all, and its novelty attracts a crowd at all times during the day. The whole store is equipped with a patent ventilating system, which always keeps the air pure and cool.

"Our Edison business for the past few months has been very good, much better than we expected during the hot weather. We find it easy to sell the Edison Diamond Disc where people are interested in music of the better class."

Ellis Marks Music Co., Sacramento, Cal.



THE NEW RECITAL HALL—GOURLAY, WINTER & LEEMING, TORONTO

This firm has been engaged in the piano business for some years, both in the manufacturing and selling ends, and they have a well-established trade among a desirable class to draw Edison customers from, besides the great advantage of their desirable location—one of the best in the city. Both of the active members of the firm (Gourlay and Winter) are aware of and enthusiastic about the many advantages of the Edison Diamond Disc. Mr. O. P. Stearns, of the Demonstration Department, spent two hours one Monday morning giving a talk to the entire selling force, on the construction and advantages of our product. The questions of overtones, amplifying, recording and reproducing were all thoroughly gone into.

ARRANGE TO MEET OUR MECHANICAL EXPERTS

DEALERS cannot know too much about the mechanism of Edison Phonographs; how to keep them in good running order; how to repair slight disarrangements and even to do the more serious things required at times, such as replacing main springs, etc. Every dealer should be perfectly familiar with the Edison mechanism and know in a jiffy just where the hitch is, if any exists. He should also require his clerks to be familiar with the various parts and their proper up-keep.

Our mechanical experts keep in close touch with our jobbers, and it is an excellent plan for dealers to arrange matters so they can be at their jobber's place of business when our expert is there. The attitude of our jobbers in this matter is reflected in letters like the following from the Phonograph Company of Milwaukee:

"You may be sure that we appreciate greatly the fact that you have been sending your mechanical expert to us from time to time. Our repair man has improved wonderfully because of the instructions he has received from time to time. In fact, all of our employes, such as retail salesman, traveling men and shipping clerk, are required to take instruction from your Mr. Trautwein.

"We agree with you that it is highly desirable that our traveling man should be able to make repairs, or show the dealers how to overcome difficulties that come up from time to time. Mr. Trautwein has spent a week with us, and so far, fourteen dealers have responded to our letters which we wrote them, advising them of Mr. Trautwein being in our establishment, and ready to give them instructions. The dealers who have been here for instructions are more than pleased with what they have learned, and have a great deal more confidence now in their ability to take care of any difficulty that may arise."

Other jobbers will do well to keep their dealers advised of our experts' visits far enough in advance to allow them time to arrange to visit them when he is there.

THIS MONTH'S SELLING TIPS

THE selling tips given below have been selected at random from listed records, and a few comments have been made about each piece. As has been pointed out before in this column, it is only suggested that salesmen glance over these before playing one of the records for a customer, so that they may receive a hint of what to say regarding the selection. Nothing is more uninteresting than a record played without any comments, and nothing more annoying than one played with too many. Circumstances will differ in each instance; if you have the selling tips before you there is no excuse for saying too little, and your own judgment will tell you how to avoid saying too much.

SELLING TIPS FOR SPECIAL RECORDS

Price, \$1.00 in the United States; \$1.35 in Canada

- 50091 **Jolly Fellows Waltz, R. Vollstedt**
American Symphony Orchestra
Famous old waltz—Viennese in style—very fine melody—good band arrangement on this record.
- 50094 **Second Waltz Brillante, Benjamin Godard**
Edison Concert Band
One of Godard's finest instrumental selections—a very brilliant concert number, extremely beautiful.
- 50094 **I Wish That You Belonged to Me, Raymond Brown, Tenor**
Walter Van Brunt and Chorus
Big hit in vaudeville—clever song with catchy melody—note how smoothly Van Brunt sings—how he is always "at his ease."
- 50094 **There Is No Love Like Mine, Lou A. Hirsch, Soprano and Tenor**
Marie Kaiser and Royal Fish
One of the composer's catchiest tunes—note the blending of the voices, and how well the tone quality of each is reproduced. A very fine popular-song ballad.
- 50116 **Black and White Rag, George Botsford**
New York Military Band
By the composer of the "Grizzly Bear," "Oh, You Silvery Bells" and other big hits. This one is real ragtime—one of the best instrumental rags of recent seasons.
- 50116 **My Little Persian Rose Medley—Two-Step, for Dancing**
National Promenade Band
Medley especially arranged for dancing the two-step. Contains four selections, all of which made big national successes. Pieces are: "My Little Persian Rose," "When You're Away," "Be My Little Baby Bumble Bee," and "My Little Lovin' Sugar Babe."
- 50124 **La Gazza Ladra Overture, Gioachino Rossini**
Edison Concert Band
By the composer of "Barber of Seville" and "William Tell," "La Gazza Ladra" means "The Thieving Magpie," one of the composer's lesser-known operas. This record gives its brilliant overture.
- 50124 **Tendresse—Mélodie Expressive, H. Ravina**
Edison Concert Band
A simple little melody—tender and expressive, as its name indicates. Very melodious—given in a fine band arrangement—makes a very charming record.
- 50130 **Entr'acte—Chimes of Normandy, Robert Planquette**
American Symphony Orchestra
"Chimes of Normandy" ran over four hundred performances when first brought out in Paris. The "Entr'acte" is written in the form of a descriptive interlude, embracing several characteristic themes of the opera. Very light, tuneful music.
- 50130 (a) **Romanza Expresiva, Schubert; (b) Historias y Cuentos—Jota, Rubio**
American Symphony Orchestra
"Romanza Expresiva," a romantic composition with a sombre but beautiful melody. The second selection is a Jota or Spanish dance, for an old Spanish operetta named "Historias y Cuentos."

- 50138 **Hesitation Waltz, James M. Shaw, for Dancing**
National Promenade Band
A Hesitation Waltz written especially for the famous "Maurice" and Florence Walton, and danced by them at Newport with great success. One of the best Hesitations ever written.
- 50146 **The Night Owls—Waltz Hesitation, Vincent Scotto, for Dancing**
National Promenade Band
A "Parisian instrumental novelty"—became all the rage in Paris—is ideal for dancing the Hesitation Waltz.
- 50146 **Adele—Waltz Hesitation, Jean Briquet**
National Promenade Band
The operetta "Adele" made a big hit in New York. This record gives the song-success of the show, arranged in instrumental form especially for dancing the Hesitation.
- 50146 **Dreaming—Waltz Hesitation, Archibald Joyce, for Dancing**
National Promenade Band
Said to be "Europe's most sensational waltz success." Very dainty and charming melody, recorded in perfect tempo for dancing.
- Price, \$1.50 in the United States; \$2.00 in Canada
- 80142 **Artist's Life Waltz, Johann Strauss**
American Symphony Orchestra
By Johann Strauss, greatest waltz writer who ever lived. It is a typical Viennese waltz, given here in a fine arrangement—makes a thoroughly artistic and charming record.
- 80142 **Monte Cristo—Valse Tzigane, Istvan Kollar**
Instrument Quintet
Typical Hungarian Waltz (*Tzigane* means *Gipsy*). Beautiful melody—curious harmony and rhythm. Note how easily the five instruments can be distinguished one from the other—how clearly the tones of each may be heard.
- 80148 **The Bugler, Ciro Pinsuti, Baritone**
Thomas Chalmers
A famous descriptive song—describes the tragedy of war and the part played by an heroic bugler. Notice the perfect diction of Chalmers.
- 80148 **For You, Laurence H. Montague, Contralto and Baritone**
Helen Clark and Vernon Archibald
Famous old song-duet—fine lyric—beautiful melody. These two artists are both extremely popular with Edison owners.
- Price, \$2.00 in the United States; \$2.75 in Canada
- 82048 **Hungarian Dance No. 5, Brahms-Joachim, Violin**
Albert Spalding
One of the best of the Brahms Hungarian Dances. This violin arrangement was made by the great violin-virtuoso, Joachim. Shows Spalding's wonderful technical skill and artistic ability.
- 82048 **Polonaise in A, Henri Wieniawski, Violin**
Albert Spalding
Considered one of the finest violin selections of its kind ever written. Spalding will probably one day be reckoned as among the two or three world's greatest violinists. He is now the best in America.
- Price, \$3.00 in the United States; \$4.00 in Canada
- 83003 **Celeste Aida—Aida, Verdi, Tenor, in Italian**
Alessandro Bonci
"Heavenly Aida," probably as popular as any operatic aria in modern repertoire, is familiar to nearly every one—a melody you never tire of. Bonci, considered one of the world's greatest tenors, and superior to them all in singing this *bel canto* style.
- 83003 **So anch'io la virtù magica—Don Pasquale, Donizetti, Soprano, in Italian**
Lucrezia Bori
Dainty cavatina from "Don Pasquale." Bori, one of the "big" singers of the Metropolitan Opera—probably greatest Spanish soprano in the world. This is one of the best grand opera records ever listed.

PLEASE SEND US PHOTO OF YOUR STORE INTERIOR

WE WISH to call attention to the fact that we are making a collection of photographs of the interiors of stores handling nothing but the Edison phonograph line—or departments handling nothing but the Edison line. If you have an interior that you think would make a good photograph, we wish you would write us—or better still, if you already have a picture, send it to us.

BLUE AMBEROLS FOR NOVEMBER

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- 28217 Una furtiva lagrima—Elisir d'Amore, *Donizetti*
 28218 O Dry Those Tears, *Del Riego*

Karl Jörn
 Helen Stanley

REGULAR LIST

50 cents each in the United States; 70 cents each in Canada

- | | |
|---|---|
| 2723 The Relic Hunters | Billy Golden and James Marlowe |
| 2724 Firefly (My Pretty Firefly), <i>Glogau-Piantadosi</i> | Irving Kaufman and Chorus |
| 2725 Chasse aux Papillons—Serenade, <i>Fontbonne</i> | Weyert A. Moor |
| 2726 Waipio Medley | William Smith and Walter K. Kolomoku |
| 2727 My Big Little Soldier Boy, <i>Church</i> | Glen Ellison and Chorus |
| 2728 Absent, <i>Metcalf</i> | Hardy Williamson |
| 2729 Flower of Italy, <i>D'Agostino</i> | Isidore Moskowitz |
| 2730 Garden of Roses Waltz, <i>Brooks</i> | New York Military Band |
| 2731 Twinkle Waltz, <i>Vanderpool-Reimer</i> | Charles Daab |
| 2732 If You Can't Sing the Words You Must Whistle the Tune, <i>Darewski</i> | Billy Murray |
| 2733 Spring Flowers, <i>Mattiozzi</i> | Mary Carson |
| 2734 Ragging the Scale—Fox Trot, <i>Claypoole</i> , for Dancing | Jaudas' Society Orchestra |
| 2735 Where the Water Lilies Grow, <i>Green</i> | Royal Fish and Chorus |
| 2736 My Hula Maid—The Passing Show of 1915, <i>Edwards</i> | Gladys Rice and Irving Kaufman |
| 2737 Woodland Songsters—Waltz, <i>Ziehrer</i> | American Symphony Orchestra |
| 2738 Mother Machree, <i>Olcott-Ball</i> | Walter Van Brunt |
| 2739 Porcupine Rag, <i>Johnson</i> | New York Military Band |
| 2740 Ah, Could I But Once More So Love, Dear, <i>Aletter</i> | Emory B. Randolph |
| 2741 They All Did the Goose-Step Home, <i>Mills-Scott-Godfrey</i> | Irving Kaufman and Male Chorus |
| 2742 Parla Waltz, <i>Arditi</i> | Guido Gialdini |
| 2743 Dat's What I Calls Music | Edna Bailey |
| 2744 Treasure Waltz—Gypsy Baron, <i>Strauss</i> | Hungarian Orchestra |
| 2745 You're My Girl, <i>Meher-Silbermann</i> | Walter Van Brunt (Introducing Helen Clark in Refrain) |
| 2746 We'll Never Let the Old Flag Fall, <i>Kelly</i> | Frederick Wheeler and Male Chorus |
| 2747 Call of the Motherland, <i>Miller</i> | Frederick Wheeler and Male Chorus |

CONTINUOUS DANCE MUSIC FROM BLUE AMBEROL RECORDS

WE HAVE frequently called attention to the fact that the Edison Cylinder offered uninterrupted music for dancing. By lifting the reproducer and quickly setting it back to starting point a dance record may be played continuously and the dancing go on without a break. A little practice will effect this result, and, as the instrument can be wound while playing there need be no interruption to the music.

Do not forget this important feature. It may mean a sale with those who love to dance.

PREFERS THE CYLINDER TO THE DISC!

THE author of "I'll Take You Home Again Kathleen," who recently received "a royalty" of \$250 from Mr. Edison for the song, writes as follows:

"For the past two months I have been trying to make up my mind that I ought to get an Edison Disc, but, listen! Do you know I really prefer my Edison Cylinder

that I have become so attached to the past two years. I admit the Disc has its good points (including the Diamond Disc Point) but the Edison Cylinder also has the same good point (the Diamond Disc Point) and it has become such a fixed habit to play the cylinder that I think I will stick to it, and so I am really going to buy now one of your new Edison Cylinder instruments in preference to the Diamond Disc."

STOLEN EDISONS

IF ANY trace is found of the following instruments kindly report to the Edison factory. They were taken from one of our dealers:

	Number	Number
Amberola I (Mahogany)	4083	Triumph 89643
Opera (Mahogany)	4054	Home 384474
Opera (Mahogany)	2752	Home 387891
Alva Electric	82480	Home 322110
Triumph	89842	Standard 794917
Triumph	57687	Standard 79316
Triumph	89525	Standard 775405

Please refer to this article when you write us concerning any of the above numbers.—THOMAS A. EDISON, Inc.

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MAINE

BANGOR—Chandler & Co.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW YORK

ALBANY—American Phonograph Co.
NEW YORK—The Phonograph Corporation of Manhattan.
SYRACUSE—Frank E. Bolway & Son.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TEXAS

DALLAS—Texas-Oklahoma Phonograph Co.
EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Pacific Phonograph Co.

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynolds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA

SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

CANADA

WINNIPEG—Babson Bros.

The EDISON PHONOGRAPH MONTHLY

VOL. XIII

DECEMBER, 1915

NO. 12

I wish every Edison Cylinder Dealer a Merry Christmas and Happy New Year. I hope that every one of you will make the Curtain Test that we invite in this issue of the Phonograph Monthly. Until you have done so, you may not realize what improvements have been made in the new Diamond Amberolas and the Blue Amberol records.

Thomas A Edison

CYLINDER EXCLUSIVELY

Hereafter, beginning with this issue, this Monthly will be devoted exclusively to Edison Diamond Amberolas and Blue Amberol Records.

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON AMBEROLA PHONOGRAPHS AND BLUE AMBEROL RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

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Volume XIII

DECEMBER, 1915

Number 12

CYLINDER EXCLUSIVELY HEREAFTER

BEGINNING with this issue, the Edison Phonograph Monthly will be devoted entirely to promoting the interests of Edison Cylinder Dealers and promulgating plans to increase business in Edison Diamond Amberola Phonographs and Edison Blue Amberol Records.

A new baby in a household sometimes results in the elder child being neglected for a time, until the new baby is able to take care of itself. Our new baby—the Diamond Disc—has developed very rapidly and no longer monopolizes our attention.

We want every Edison Cylinder Dealer to settle once and for all in his own mind the question, whether there is any talking machine superior to the Edison Diamond Amberola.

This is the test we invite:

Get a curtain. Be sure it is thick enough to render invisible the objects concealed behind it.

A slightly raised platform is desirable. On this, place side by side, behind the curtain a Diamond Amberola and a talking machine. Be sure to select a talking machine that costs at least twice as much as the Diamond Amberola used in the test.

Provide your audience with cards on which to indicate their preference as they hear the selections played. These cards should be ruled off somewhat as follows:

Test 1. a.....

b.....

Test 2. a.....

b.....

Test 3. a.....

b.....

And so on embracing the whole ten tests to be given.

The first record played in each test, regardless of the make, is "a"—the second "b." As the tests are played, have each member of your audience vote which record in that test he considers the better record and have him indicate his preference on the card. It is not required of the listener to guess or to know the name of the artist or the selection. He is merely to decide which record of the two played seems the better one from a *tone* point-of-view.

Before playing either record in any test be sure that the audience is not aware of the location of the two instruments behind the curtain: which is on the left, which is on the right. It might not be a bad idea for the operator to change the location of the instruments during the tests so that the audience could not possibly derive a clue from the location of the instruments as to which is being played.

In order to make the test a true one the audience should be kept in ignorance of all that takes place behind the curtain, so that the auditors' musical sense will be their only guide.

The operator alone should determine the order in which the records are to be played, and he should vary it frequently. He should keep an accurate record of the order in which the records are played in each test, and announce the result after the votes are tabulated.

No one is to know anything about the records or the instruments except the operator. He is to make no announcements whatever nor to appear before the audience until after the test is completed.

We suggest the following records be used, but the order here given is not to be followed by the operator.

1st Test: Play Melba's talking machine record of "*Ave Maria*." Then play on the Amberola this same "*Ave Maria*" as sung by Mme. Rappold (Blue Amberol Record 28106). Let *tone* quality be the basis of your comparison.

2nd Test: Play Tetrazzini's "*Una voce poco fa*" on the talking machine. Then play Selma Kurz's rendering of the same selection (Blue Amberol Record 28147). Again let the *tone* quality be the basis of your comparison.

3rd Test: Take the same selection and the same artist for both records, and note the *tone* quality of the respective records. Take Lauder's "*Breakfast in Bed*." Play it first on the Blue Amberol (Record 23017) then play it on the talking machine disc record. Note carefully the difference of *tone* quality.

4th Test: Take another selection—"If Your Heart Keeps Right." In this instance also the artist is the same on both records—Homer Rodeheaver. Here you have selection and artist identical (Blue Amberol 2349). Note the *tone* quality of the two records. Which do you prefer?

5th Test: Now take a *band* selection—Sousa's Band. Let the selection be "*Under the Double Eagle*." Play it on the talking machine; then play it on the Blue Amberol (Record 2169). Which do you prefer? The Sousa of the talking machine record, or the Sousa of the Blue Amberol record?

6th Test: Now, let the same artist sing two different selections. Let Riccardo Martin sing Tosti's "*Good-Bye*" as produced by the Blue Amberol (Record 28167) and then sing Siegmund's "*Liebeslied*" as produced by the talking machine disc. Judge the result by *tone* quality—it's the same voice in each instance.

7th Test: Let the test be this time the same selection—the familiar "*Home, Sweet Home*"—but different artists. Compare Sembrich's rendering of this piece on the talking machine, with De Cisneros' rendition on the Blue Amberol. (Record 28145.) Again let your comparison be *tone* quality of the two records.

8th Test: Take a duet this time. Let Collins and Harlan sing the same selection on the talking machine as on the Amberola. Here is one of the pieces with which to make the comparison: "*When the Midnight Choo Choo*" (Blue Amberol Record 1719). Which rendering do you prefer?

9th Test: Here is still another one. Take Billy Murray and let him sing "*The Little Ford Rambled Right Along*." It is produced by the talking machine and also by the Blue Amberol (Record 2556). Play one, then the other, on the respective instruments. Then draw a comparison of *tone* quality. Which is better, the talking machine disc or the Blue Amberol?

10th Test: Compare any talking machine orchestra record with any Blue Amberol orchestra record.

Then count the votes.

We might continue to make these comparisons indefinitely. However these tests, fairly and carefully made cannot but convince the unbiased listener that the Blue Amberol is *decidedly superior in musical quality*. Don't take our word for it; make the test and be convinced, if you happen to be a "doubting Thomas."

The votes of your audience will tell you whether we are correct in our claim that the Edison Diamond Amberola is superior in every musical quality to any talking machine on the market. An examination of its construction and design will show you that it is superior in those respects.

The name "Thomas A. Edison" on any article signifies to the public an article designed in accordance with the best mechanical and scientific practice and an article made and tested by the severest laboratory standards. The public knows that Edison Phonographs are something more than mere musical merchandise. The Edison Diamond Amberola is a musical instrument of very great worth. You cannot feel otherwise after you have made the test that we ask you to make.

Millions of people own Edison cylinder phonographs. Thousands of dollars of profits are in store for the dealers who keep in touch with these Edison cylinder phonograph owners, see that they are kept informed about the new and improved Blue Amberol Records, and in other respects give them the kind of information and service that promote a continued interest in and purchase of the new records as the monthly supplements are issued.

There is not an American or Canadian home to-day in which one of the new Edison Diamond Amberolas would not be welcome, nor a home in which it would not hold a high place as a means of entertainment and education.

There is a wonderful business in store for active dealers in Edison Cylinder Phonographs and Records. Some of these dealers will be merchants who also handle the Diamond Disc; others will be dealers who handle only the Edison Diamond Amberola. We are going to try to reduce our list of dealers handling the cylinder line. We

want only dealers who will give the Diamond Amberola the representation that it deserves. On the opposite page of this Monthly we provide every dealer an opportunity to let us know whether he is prepared to push the Edison cylinder line with renewed vigor and enthusiasm. We should rather have one live progressive dealer than half a dozen indifferent ones. We want a loyal legion of Edison Diamond Amberola enthusiasts. There is no use of our trying to work with merchants who are not aggressive and enthusiastic. We accordingly want a special list of those who are.

THIS IS YOUR CHANCE TO DECLARE YOURSELF

Tear Out Opposite Page, Fill Out and Mail to Us To-day

HURRAH FOR THE BLUE AMBEROL! ITS TONE-GOODNESS PRAISED

EVER since the Edison fire last December improvements in the process of manufacture of the Blue Amberol have been quietly going ahead at the Edison factory. Every step in its manufacture has been the object of painstaking care and investigation by Mr. Edison and his trained experts. Whatever held out even a possible promise of improvement has been followed up with the greatest thoroughness and care. As Mr. Edison himself remarked, "Our carefulness in manufacturing the Blue Amberol is winning out." Numerous letters are being received from users. We quote from two of them who have "discovered" the improvement.

Hugh C. Wilson, Peekskill, N. Y., writes:

"It is a source of great pleasure for me to be able to praise the fine tone qualities of the Blue Amberol Records that you have put out during the past few months. Certain records in the November list, i. e., 2728, 2742, 2744 and 2737, are particularly fine in tone—a great improvement over anything yet produced. In these records—especially the last three mentioned, the depth of tone and the detail are all there. The reproduction appears perfectly flexible and in some ways these records could be considered superior to the records made previous to the fire last December. I do know how to account for the improved tone quality, but it is there beyond a doubt. You are on the right track now to make the Blue Amberol Record a winner."

"This morning while I was in a local music store, a gentleman came in and made the following remark to the clerk: 'Say, I heard one of those Edison cylinder machines at a friend's house yesterday,

and believe me, it has got the 'ola skinned forty ways for real music.' And the fellow owns an 'ola, too!"

"There are a lot of these 'ola Rip Van Winkles just emerging from their long sleep. I confidently look for a still greater improvement of the Blue Amberol, knowing that Mr. Edison never rests on his laurels but strives for still more perfect results, and GETS THEM."

Cyrus L. Topliff, with the Scientific American, New York, writes:

"The Edison Disc Phonograph is now recognized as the most perfect phonograph in the world, but it has no desirable qualities whatever, which are not combined in the Amberola; in fact the Amberola has several important virtues which the Disc does not possess. Of course both phonographs use the Diamond Point Reproducer, which can never be surpassed. But, when you consider the mechanical construction of each machine the Amberola has its special advantages."

"These new Blue Amberol Records are now nearly free from surface defects and soon will be entirely so, if you continue to improve them as rapidly as you have during the past year."

"I think your Sales Department ought to impress all dealers with the fact that if they will demonstrate the virtues of the Amberola they will build up an enormous trade. The Amberolas meet the wants of the great public by supplying them with the very best records at a very reasonable price. Many people who have about decided to buy some other make of phonograph would change their minds in favor of the Edison Amberola if they heard the Amberola properly demonstrated.

Tear Out this Page— Answer the Questions— Then Mail to Us

IF YOU are prepared to push the Edison Diamond Amberola Phonograph and the new Blue Amberol Records and if you want to be enrolled at the Edison Laboratories as a loyal and enthusiastic dealer in the Edison cylinder line with whom we can afford to co-operate closely and on whom we may rely not only vigorously to promote the sale of Diamond Amberola Phonographs, but also to give proper mechanical and record service to persons who own Edison cylinder phonographs—then tear out this page, answer the questions and send the page to us.

My Name is

I am in the.....business at.....

I handle the Edison Diamond Amberola Phonograph and Blue Amberol Records.

I have at present the following stock of these goods:.....

(Here enumerate

.....
the Edison cylinder phonographs in stock and the quantity of Blue Amberol records.)

I have on order.....

From January 1, 1914, to January 1, 1915, I sold \$..... (at list prices) worth of Edison cylinder goods. Thus far in 1915 I have sold \$..... (at list prices) worth of Edison cylinder goods.

The jobber from whom I buy Edison cylinder goods is.....

Do you order all of the new Blue Amberol records as issued?.....

State what territory you now cover.....

State how many other dealers handling Edison cylinder goods there are in such territory at present.....

How in your opinion do your sales of Edison cylinder goods compare with the total sales of these other dealers?
.....

How much additional territory could you properly cover?.....

How many other dealers handling Edison cylinder goods are now operating in this additional territory?.....

How many names and addresses of owners of Edison cylinder phonographs in the territory now covered by you could you give us?.....

Of these, how many own two-minute machines not yet equipped with the combination attachment?.....

If you think you can cover additional territory, how many names and addresses of cylinder phonograph owners in that additional territory could you give us?.....

How many of them have two-minute machines not yet equipped with combination attachment?.....

Do you handle the Edison Diamond Disc?.....

What other makes of sound reproducing devices do you handle?.....

Are you prepared to make a vigorous campaign to sell Diamond Amberola Phonographs and to revive the record buying of present owners of cylinder phonographs?.....

Name.....

Town and State.....

ARE YOU IN A STATE OF HOLIDAY PREPAREDNESS?

PREPAREDNESS just now before the Holiday Season means much to the Edison Cylinder dealer. It means having the goods on hand, having them nicely arranged, the store wearing a holiday appearance, the windows dressed for Christmas and the record room in good orderly shape. It means that the Cylinder instruments used for demonstration purposes are in fine condition and that at least a dozen choice records are selected and ready to be used on the Edison. Preparedness is a large comprehensive word to the energetic, wide-awake Edison Cylinder dealer. It means the culmination of several weeks' forethought. It means that he has ordered of his jobber long ago ample stock to take care of a big holiday season—bigger than any he has yet experienced. It means that he has already engaged extra help and is getting that help trained to his ways of doing business. In fact it means a well-oiled business, that will run smoothly during the pressure of holiday times and will leave him, the business head, free of details as much as possible, so as to give attention to customers and to keeping the machinery of sales going smoothly from day to day. Are you, Mr. Edison Cylinder Dealer, in such a state of holiday preparedness?

THAT CHRISTMAS BLUE AMBEROL PACKAGE

DID you ever notice how about December twenty-fifth a woman will wrap up a seven-cent card in fifteen cents worth of tissue paper and pink ribbon? Then she will secure it with a gold seal and put on some green lithographed holly with red ink berries. After this she cuts inverted V's in the ends of the ribbon and ties on, with another ribbon, the daintily addressed address-card. And there you are.

All of which simply serves to indicate to you, Mr. Edison Amberola Dealer, the feminine appreciation of a nice package. And possibly we must let the gentlemen in on this platform too, for they are not averse to securing nicely tied up packages of candy and other presents for their sweethearts and wives. And it all adds a Christmas atmosphere to the little transaction.

Now, an Edison Blue Amberol Record is a dainty piece of merchandise in itself. It is a neat affair, with its fine blue color, its highly glossed surface and its white lettering, not to speak of its attractive carton. Why shouldn't it, particularly at this season, be daintily tied up? It's not a fad to do up a neat package; it's an item worth while, for it brings back again a delighted customer.

So, this Christmas season, Mr. Dealer, get your clerks to put an extra touch on your packages of Blue Amberols, whether the purchasers take them along or ask to have them sent.

CHRISTMAS BLUE AMBEROLS

DON'T forget to feature these splendid Christmas Blue Amberols in your window and on your counters. Call attention to them. Play them in your demonstrations before intending purchasers.

- | | | |
|-------|---|---|
| 2090 | Bells of Christmas | Edison Concert Band |
| 2476 | Birthday of a King | Thomas Chalmers |
| 2064 | Hail! Hail! Day of Days | Edison Mixed Quartet |
| 23050 | Hark! Hark! My Soul | Williamson and Kinniburgh |
| 23138 | In Toyland | London Concert Orchestra |
| 1537 | List! The Cherub Host—The Holy City | Chorus of Female Voices and Frank Croxton |
| 2117 | Lord is My Shepherd | Kirwan and Staats |
| 2464 | Night Before Christmas, Recitation | Harry E. Humphrey |
| 2092 | Old Jim's Christmas Hymn | Young and Wheeler |
| 2091 | Ring Out the Bells for Christmas | Edison Concert Band and Quartet |
| 1606 | Silent Night | Spencer, Young and Wheeler |
| 23145 | Star of Bethlehem | Williamson |
| 23148 | Street Watchman's Christmas, Recitation | Williams |
| 23143 | Sweet Christmas Bells | Pike and Dawson |
| 23316 | When Christmas Bells are Ringing | Macklin |
| 23150 | Christmas at Sea | National Military Band and Male Quartet |
| 23137 | Christmas Song | Hughes Macklin |
| 23141 | Christmas Time | Charman and Chorus |
| 2771 | Angels from the Realms of Glory | Carol Singers |
| 2769 | It Came Upon the Midnight Clear | Carol Singers |
| 2770 | Oh Come, All Ye Faithful (Adeste Fideles) | Sodero's Band |
| 2767 | O Little Town of Bethlehem | Carol Singers |
| 2768 | Once in Royal David's City | Carol Singers |

CHRISTMAS PHRASES FOR ADVERTISING PURPOSES

LET it be an Edison Diamond Amberola this Christmas—the gift of gifts.

Let a real artist sing in your home this Christmas. The Edison Diamond Amberola will introduce her.

It was an open door, or rather a "door ajar." It was Christmas night too, and right out of that "door ajar" came the sweetest Christmas music you ever heard. Why not listen to the Edison Diamond Amberola *inside your home* rather than in somebody else's home? See about it today.

Christmas—the first Christmas was ushered in by the Angel's song, "It came upon the midnight clear, that glorious song of old." You know the rest. Why not let this Christmas be ushered in your home by the music of the Edison Diamond Amberola? It will make an ideal Christmas for you and yours.



A WINDOW AT FORT DODGE, IOWA, THAT DREW A CROWD EVERY DAY. THE TYRELLS OF AUSTRALIA, DANCING. EARLY MUSIC HOUSE, EDISON DEALERS

IT'S UP TO YOU, MR. DEALER, TO MAKE YOUR WINDOW "TALK"

THERE was a man in our town and he was *window-wise*—he made a new display each week that caught the passersby. They stopped; they looked; then they came nearer the window and stood and looked and looked. Best of all they remembered that window, that location and, eventually, that Edison dealer's name. Then they visited his store "just to see how it looked inside" and inquire about some new records. That's the story told in chapter headlines, so to speak, for what they said, what the dealer did, how his business grew and his bank account swelled is all included in the story.

Now this man in our town wasn't always *window-wise*. I was talking to him the other night in Newark—yes, he is open at night, and doing business too—and I asked him how he knew he had a good window display. "That's easy" he replied. "I get some friend to stand outside the store every once in a while and make it his business to hear what the people say who stop and look at the window."

It's easy enough after you have spent, say twenty-five minutes dressing a window, to convince yourself that you have a crackerjack arrangement. But that's no test at all. If the window is going to make good and really draw people inside for Blue Amberol Records and Edison Cylinder Phonographs it has got to stop the music-loving man and woman as they hurry along the street.

"When my window detective stands outside the store, I get not only a line on what people say," continued this dealer, "but I also get a pretty good idea of just how many people stop and look." These are

two valuable tests for every enterprising window dresser.

Now, unfortunately, we have a lot of Edison Cylinder Dealers who pay no attention (or very little) to their windows. When one comes to talk with them they reply "What's the use—no one ever looks at the window anyway."

Strange, isn't it? This dealer I met thought the same way a year ago, but he is a different man now. He *knows* that people *do* look at his window.

Who converted him? Why it happens just this way: one day he and his wife took a little trip to New York—just a jaunt to see the sights. They walked up Fifth Avenue and right then and there this dealer's conversion began. If he and his wife skipped a window between Twenty-third and 49th Sts. it was because the shades must have been pulled down. And do you know they got so interested in the windows that they looked at little else. What surprised this Edison dealer on this jaunt was that a good many people were doing the same thing he was doing—just looking in at the windows. Why some stores had rows of people three deep in front of their windows! And the thing that caught his eye was that so many would hesitate a moment as if undecided and then walk into the store. He saw the point. There in Newark he had two finewindows that he, too, could make talk, and virtually say "Come in" and he wasn't using them with any effectiveness.

Remember that was a year ago. Today you would be surprised at the number of people who come into his store and ask about the new Records, and the new Cylinder Phonographs. You can do the same. Will you take a trip and be converted or plug along in the same old-fashioned way?

MEETING COMPETITION IN A TACTFUL, MASTERLY WAY

DOUBTLESS every Edison dealer has felt, at times, the force of competition with other than Edison makes of machines and records. How does he meet these cases? How do his salesmen meet them? Many a sale is lost for lack of just a little tact, while some seemingly hopeless prospects are won over to spend even more than they originally intended.

In conversation with some successful salesmen who have won out in competitive sales we have been impressed with the tact displayed and for the benefit of all we would like to consolidate the hints received, into few lines that may make easier work for the ambitious salesman. Our thoughts take the form of suggestions rather than instructions, for we realize that even an able salesman appreciates a hint.

Our conversation with these successful dealers in negotiating Edison sales where competition was strong, leads us to remark, *first*, that there was displayed a great deal of deference and courtesy toward those who mentioned a make of machine or records which they liked (or supposed they liked) best. We might summarize this by saying:

Give your prospects courteous leeway. By this we mean, don't become pugnacious the moment you hear an objection to the Edison Cylinder line; be conciliatory; be diplomatic. None of us like to have our tastes called in question, nor do we like to feel that the thing uppermost in our minds must be cast down and out and something else thrust upon us.

To illustrate our point: Suppose you went to a shoe store to purchase a certain make of shoe, and your attendant thrust upon you another make. You would feel insulted and probably leave without purchasing. But, on the other hand suppose your request was met in a courteous way, and a different shoe was brought to your notice. You might not change your mind, but it would not be ruffled by an abrupt argument against your first choice.

This same principle obtains in selling the Edison Cylinder line to those who come to you with an idea that they want another make of instrument. The situation is to be met with tact and courtesy.

OUR EXPERT REPAIR-MAN'S VISITS TO JOBBERS

WE have arranged to advise all our Jobbers long enough in advance, to enable them to notify their dealers of the day our repair expert is expected to visit in their city and make his headquarters at the jobber's place of business. We have also arranged with jobbers that suitable notice be sent to each dealer so that every dealer may call on the jobber while the Edison repair-man is there and thus get valuable pointers. Many dealers know little about the new models.

THREE CLASSES OF EDISON CYLINDER PROSPECTS—A CANVASSING BASIS

IT WILL be helpful to the Edison Cylinder dealer to size up his prospects into three classes. 1st:

Those who never did like a phonograph. 2nd: Those who *think* they want a *talking machine* because it is prominent in their mind, and 3rd: Those who read Edison advertisements and announcements and are half persuaded to get an Edison, or open to further impressions.

Of course these three classes may not always be clearly defined. Some prospects may be sized up as belonging to two classes; but for general purposes the division is sufficient.

One would suppose the first class was the least worth bothering with—the man or woman who does like phonographs at all. And yet, even the people who say “no” hardest are won over and become enthusiasts. They have got to be handled differently—perhaps with more tact and patience. The dealer must study each case and find out the customers' vulnerable points. It may be one prospect is passionately fond of dancing; another may enjoy religious selections. At any rate never take “no” for a final answer, not even if the speaker stamps his foot at the same time.

Those in the second class are perhaps a little less difficult to approach, but considerably more difficult to convince. A half truth is harder to combat than no truth at all. The basis of approach here should be a comparative test of the Edison Cylinder and the talking machines. Right here comes in the value of effective *local* advertising by the dealer, urging people to investigate before purchasing any instrument and inviting them to call at his place and hear the Edison Diamond Amberola.

The third class are usually those who have read the local advertisements of an Edison dealer and are headed right for the Edison store. Charm them with Edison tone. Then dwell on the Diamond Reproducer—exclusive with the Edison. No needles to change. No injury to the record. Perfect music always. Then explain about the Edison Diamond Amberola regulation, without which the talking machine reproduction is a mere travesty on music.

JUST ONE EDISON

Great men have helped the world along
In law, in books, in medicine,
In painting, sculpture and in song,
But there is just one Edison.

—Thos. P. Westendorf, Bartlett, Tenn.



N. E. OLIN & SONS, TRAILER, KENT, O.



H. J. EBENREITER'S KISSEL TRUCK

DELIVERING EDISON CYLINDER PHONOGRAPHS IN HIGH CLASS STYLE

PERHAPS in no more visible way is the growth of an Edison Cylinder business made manifest to the general public than by the use of up-to-date delivery service. It impresses your customers when they receive their Edisons by good delivery service. Many of the largest New York department stores take exceptional pride in their delivery service. One large Fifth Avenue store prides itself on fine horses and delivery wagons. The horses are well appointed and as spirited as private carriage horses. This firm deals with a very wealthy clientele and believes it sound business to deliver their customers purchases in the most exclusive style possible. It has become a mark of well-to-do shopping to have this firm's fine equipage draw up before your door and deliver your purchases.

All this simply confirms our point that it pays an Edison dealer to be careful and particular about the deliveries. If your Edison business won't yet stand the expense of an automobile, you can at least make a handsome package out of your Edison machines and records. You can see that all is neat and carefully shipped and delivered.

The few autos shown on this page represent a growth in Edison business. H. J. Ebenreiter, Plymouth, Wisc., says: "We started with a small Maxwell car four years ago and now are compelled to use a large Kissel truck." N. E. Olin & Son, Kent, Ohio, also tell us that they have had to change to larger autos in order to take

care of their increasing Edison business. Any Edison dealer contemplating the use of an automobile would do well to get in touch with these men and profit by their experience before deciding on a car.

WHAT I WOULD DO

- IF I WERE an Edison Amberola dealer I would—
1. Get the latest Diamond Amberola models and display them attractively in my store and in my window.
 2. I would take one of Model 75 and keep it in my demonstration booth.
 3. I would make up a list from the Edison Blue Amberol catalog, of a dozen records that I considered exceptionally fine, to be played when I had a prospect.
 4. I would have another of the new Edison models near the front door and frequently play on it some of the latest records, so those who came in to shop would hear the music.
 5. I would change my window display at least twice a week until Christmas time and study to make it more and more attractive.
 6. I would revise my mailing list and bring it up to date and study my locality so I could add other desirable prospects.
 7. I would do some local Edison advertising and put a lot of ginger in it, changing the advertisements every time.
 8. I would keep a good supply of Edison records on hand—particularly the ones that were popular.



WERNER & Co's Auto, Easton, Pa.



DELIVERING EDISON'S, TEMPORARILY WITH A PLEASURE AUTOMOBILE

EDISON CYLINDER PHONOGRAPHS, CONVENIENT TABLES FOR RECK- ONING INTEREST ON IN- STALLMENT SALES

IN the following tables interest is calculated at 6 per cent. by the usual partial payment method of calculation, and is added to each monthly installment, showing the amount due each month under the various terms of sale enumerated. The average payment, that is to say, the monthly installment plus the total interest divided equally, is also shown. In some States where conditional sales are not valid against third parties unless recorded, it is customary to use so-called lease forms. In an instrument which purports to be a lease and wherein the payments are in the form of rentals, it is scarcely consistent to make any reference to interest, and where it is desired to charge interest, the most obvious method is to make the rental charge equal to the rental plus the average interest.

\$30 INSTRUMENT

Installments	\$3 down and \$3 per month	\$6 down and \$3 per month	\$6 down and \$1.50 per month
1st.....	\$3.14	\$3.12	\$1.62
2nd.....	3.12	3.11	1.61
3d.....	3.11	3.09	1.61
4th.....	3.09	3.07	1.60
5th.....	3.07	3.06	1.59
6th.....	3.06	3.04	1.58
7th.....	3.04	3.03	1.58
8th.....	3.03	3.02	1.57
9th.....	3.02		1.56
10th.....			1.55
11th.....			1.54
12th.....			1.54
13th.....			1.53
14th.....			1.52
15th.....			1.51
16th.....			1.51
Average Payment.....	\$3.08	\$3.07	\$1.57

\$50 INSTRUMENT

Installments	\$5 down and \$5 per month	\$10 down and \$5 per month	\$10 down and \$2.50 per month
1st.....	\$5.23	\$5.20	\$2.70
2d.....	5.20	5.17	2.69
3d.....	5.17	5.15	2.68
4th.....	5.15	5.13	2.66
5th.....	5.13	5.10	2.65
6th.....	5.10	5.07	2.64
7th.....	5.07	5.05	2.62
8th.....	5.05	5.03	2.61
9th.....	5.03		2.60
10th.....			2.59
11th.....			2.58
12th.....			2.56
13th.....			2.55
14th.....			2.54
15th.....			2.52
16th.....			2.51
Average payment..	\$5.13	\$5.12	\$2.61

\$60 INSTRUMENT

Installments	\$6 down and \$6 per month	\$12 down and \$6 per month	\$12 down and \$3 per month
1st.....	\$6.27	\$6.24	\$3.24
2d.....	6.24	6.21	3.22
3d.....	6.21	6.18	3.21
4th.....	6.18	6.15	3.19
5th.....	6.15	6.12	3.18
6th.....	6.12	6.09	3.17
7th.....	6.09	6.06	3.15
8th.....	6.06	6.03	3.13
9th.....	6.03		3.12
10th.....			3.11
11th.....			3.09
12th.....			3.07
13th.....			3.06
14th.....			3.05
15th.....			3.03
16th.....			3.02
Average Payment.....	\$6.15	\$6.14	\$3.31

\$75 INSTRUMENT

Installments	\$7.50 down and \$7.50 per month	\$15 down and \$7.50 per month	\$15 down and \$3.75 per month
1st.....	\$7.84	\$7.80	\$4.05
2d.....	7.80	7.76	4.03
3d.....	7.76	7.73	4.01
4th.....	7.73	7.69	3.99
5th.....	7.69	7.65	3.98
6th.....	7.65	7.61	3.96
7th.....	7.61	7.57	3.94
8th.....	7.57	7.54	3.92
9th.....	7.54		3.90
10th.....			3.88
11th.....			3.86
12th.....			3.84
13th.....			3.82
14th.....			3.81
15th.....			3.79
16th.....			3.77
Average payment..	\$7.69	\$7.67	\$3.91

HOW TO ORDER EDISON ADVER- TISING CUTS

WHEN you desire to use any Edison cuts for advertising purposes, either in newspapers or in circular or program announcements, please observe this method of procedure:

First—Send to our Advertising Department for Catalog of Advertising Cuts. This will be forwarded to you immediately on receipt of your request.

Second—When this comes select any four cuts that will answer your purpose. Note particularly that the cuts in catalogs are of two kinds—line engravings for newspaper work and half tones for circulars, etc. Half tone cuts cannot be used in newspapers.

Third—When you have used any of these Edison cuts be sure to see that you send the Advertising Department a copy of the newspaper, circular or program in which they are used. We desire to keep track of our advertising cuts in this way. Then, too, sending copies showing how the first lot of four cuts were used will put you in line for another lot of four if you want them.

There will be no expense for the cuts. We prepay postage and only ask that we promptly receive copy of any paper or circular in which cuts are used.

Asked by an admirer for three rules for success, Henry Ford, the automobile manufacturer, replied: "There is but one—work." Turning to Mr. Edison Ford said: "What rule would you give?" Mr. Edison replied, "The same, except I would add—work so hard that the old man would not have a chance to fire you."



FULLY ARRANGED WINDOW DISPLAY (6 FT. WIDE x 5 FT. DEEP)

FIFTH OF A SERIES OF ATTRACTIVE EDISON WINDOW DISPLAYS
A SPLENDID CHRISTMAS WINDOW DESIGN FOR CYLINDER DEALERS

THIS timely and seasonable display is placed in a window six feet wide and five feet deep. The decorative feature is a star cut from gold cardboard on which is lettered "The Gift of Gifts, \$75." This is set in a natural wreath of holly, in the center of the background.

Green paper rope is used for the festooning from which red Christmas bells are suspended on the sides and back. The machine sets in the center of the window with top open. A twelve inch pedestal to the right and an eighteen inch pedestal to the left with a large glass slab over each is used. While not balanced in height it gives a very pleasing effect. One hundred records are used in this display, together with a framed poster, booklets and other interesting literature on this Christmas merchandise.



SAME WINDOW—SHOWING THE SUPPORTS USED IN THE ABOVE COMPLETED DESIGN



G. W. WILLIAMS' DISPLAY AT BLAIR COUNTY FAIR, HOLLIDAYSBURG, PENN.



MOOREHOUSE-MARTENS Co.'s EXHIBIT, COLUMBUS, OHIO



E. E. LUTES' EXHIBIT AT BUTLER COUNTY FAIR, POPLAR BLUFF, MO.



CARL G. STROCK'S BOOTH AT THE ORANGE COUNTY FAIR, SANTA ANNA, CAL.

THE EDISON PHONOGRAPH AT COUNTY AND AGRICULTURAL FAIRS

THE four Edison Exhibits at County Fairs shown here are striking examples of a whole host of good displays made this fall by enterprising Edison dealers. The amount of good publicity thus secured among a rural population cannot be estimated. Each of these four dealers report an increased output in the Edison line.

When conducted on certain lines, exhibits of this kind are excellent means of getting business. Too often, however, dealers waste money by not giving sufficient thought in advance to the manner in which exhibits should be made. In many cases they lease a space in a Fair building without any knowledge as to conditions that may surround it, only to find when the Fair is opened that the Phonograph cannot be satisfactorily played because of the noises of other exhibits, or because they have not arranged for an enclosed space. Or, in other instances, they put in an exhibit of several Phonographs and make no effort to play them for the public, contenting themselves by endeavoring to get passers-by to accept printed matter, which, in most cases, they do not want and soon throw away. All such exhibits are largely a waste of money.

To make a real success of such a display the dealer should secure an enclosed space so as to shut out outside noises, and enable him to play the Phonograph under proper conditions; or, if the exhibit must be in the open, he should make sure that he is not surrounded by noisy exhibits. The real object of every exhibit ought to be to induce the public to hear the Phonograph under satisfactory conditions, and to secure a large list of desirable names for subsequent circularizing and sales work.

The success of a Fair exhibit is dependent upon a proper demonstration of the Phonograph, which means that exhibits must be made in an enclosed space or away from noisy surroundings.

"Is this the real Luther Burbank?" asked Edison as with a smile he stepped from his private car at Sacramento and greeted Burbank. After the exchange of cordialities Burbank remarked: "Edison and I are great alike. He is trying new tricks and so am I. Like me he succeeds about once out of a thousand times. I work with things of nature and he proves on nature."



WELCOME HOME AGAIN! SAFE AND SOUND.

ECHOES OF THE TRANSCONTINENTAL TRIP OF MR. EDISON

THE greatness of Thomas A. Edison," remarked the San Francisco Examiner, editorially, "is the greatness of unwearied industry and invincible patience. If we search past times for a man whom Mr. Edison most resembles we find that man to be Francis Bacon. Bacon was a passionate experimenter. We can imagine no better way in which to express our profound admiration for Mr. Edison than to say that he wears the intellectual mantle of Francis Bacon and wears it worthily."

Luther Burbank's tribute to Edison is that of a life-long friend. He says: "Mr. Edison and myself have been long-distance friends for some time. He has shed more light on the earth and expedited business and made home life more comfortable than any other man who ever trod this earth. My meeting him is to me one of the pleasantest events of my life."

The Mayor of San Francisco said: "Every man, woman and child in San Francisco owes to Thomas A. Edison a debt of gratitude. He has given to the world marvelous inventions. His gifts to us have been many. They have been necessities without which the world could never have progressed as it has."

"What do you consider your greatest achievement?" Mr. Edison was asked by a San Francisco reporter.

"Oh, I like the phonograph best" he said with a chuckle, as if he were even then listening to some familiar selection. "And what do you consider your greatest disappointment?" continued the reporter. Here again Mr. Edison laughed, and seemed quite amused. After a little reflection he said: "Well, perhaps my greatest disappointment was when, after I had put \$2,500,000 into my experiments to smelt low-grade iron ore successfully and had just got every thing working fine, and had sold 100,000 tons of the new product to Frick, they discovered the Messaba range where they could scoop up iron ore by the steam shovelfulls."

"Work" said Mr. Edison—"well, that is like the morphine habit. I guess both Burbank and myself have got it." "Work? There's no end to the problems of science" replied Burbank, "a thousand years from now we will see just as much to do."

Five thousand school children of Santa Rosa, California, turned out to welcome Thomas A. Edison recently. They marched across the town to Luther Burbank's home and the famous Burbank gardens, waving flags and cheering.

When Edison did arrive cheer after cheer went up for the inventor of the phonograph which these boys and girls had long known and often played. Edison himself was in high spirits and this royal greeting brought smiles to his face and he doffed his hat many times to his youthful admirers. They had heard all the funny stories of "Uncle Josh" and others on the phonograph; enjoyed its rollicking songs and dances; but now they beheld the "Wizard" who had made all this possible and their cheers echoed to the skies. It was an impressive scene.

The San Francisco *Chronicle* said the morning after Edison Day (October 21st): "No hero fresh from the great war, no great statesman, or indeed any person elevated above his fellowmen, ever received such a sincere tribute as Thomas A. Edison, yesterday. No celebrity thus far visiting the Exposition has been accorded such hearty homage."

When the great inventor arrived at Festival Hall more than 4000 persons stood up and cheered. Again at the end of the exercises they cheered and many hundreds clambered over the foot lights in a great struggle to grasp Mr. Edison's hand. In the near-riot which ensued the inventor's hat was lost and he emerged bareheaded from the building and climbed into an automobile which whisked him to The Court of the Universe.—*San Francisco Chronicle*.

Thomas Insull, a life-long friend of Mr. Edison responded for Mr. Edison when the latter was awarded a medal at San Francisco. In part he said: "Edison's

career offers much for the young man to study. Mr. Edison never sounds a retreat; he always sounds an advance, and he is never discouraged."

"Edison Day" at the Exposition rolled up the attendance to 98,492—the largest day in the history of the Fair. It held the palm over Theodore Roosevelt (whose presence caused the turnstiles to click 95,290), and over William H. Taft (65,444) and Colonel Goethals (55,468).

It was a dinner unique in history—that Telegraphers' Dinner to Edison at San Francisco. From the time Edison took the place of honor till the last toast had been given not a spoken word was heard. On every table was a telegraph sounder, at every speaker's right hand a telegraph key and the clicking tongues of brass, made human speech unnecessary. Edison's white head leaned close to the sounder by his plate. His fingers on the key slowly recovered their old time

nimbleness with the Morse code and every mirthful wrinkle on his beaming face told how he enjoyed it.

When Edison was a telegraph operator years ago, his favorite lunch was a piece of apple pie and a glass of milk. It was no surprise, therefore, to his telegraph friends at a dinner tendered to him, when he waived aside the oysters and did not taste the soup or entrees. But his friends were prepared. About half way through the dinner they had a waiter appear with an immense apple pie and another waiter following with a great big bottle of milk. Edison was full of humor when he saw them coming and said: "Is it as good as it used to be?" Then having tasted it he opened his telegraph ticker and telegraphed to all the other diners: "Say, boys, it's fine!"

"If Mr. Edison should contribute nothing further to the talking machine industry in the way of inventive ideas, his name would still be an asset of incomparable value," says the Talking Machine World, New York

BLUE AMBEROLS FOR DECEMBER

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- 28219 Recitative and Chorus—Messiah, (a) There Were Shepherds; (b) Glory to God—Chorus, *Händel*
Anita Rio and Oratorio Chorus
28220 Berceuse—Jocelyn, *Godard*
Herman Sandby
28221 Am Rhein und beim Wein, *Ries*
Otto Goritz

REGULAR LIST

50 cents each in the United States; 70 cents each in Canada

- 2748 We'll Have a Jubilee in My Old Kentucky Home, *Donaldson* Billy Murray and Chorus
2749 When I Leave the World Behind, *Berlin* Glen Ellison
2750 Emancipation Handicap—Descriptive, *Mohr* Arthur Collins and Byron G. Harlan
2751 That's the Song of Songs For Me, *Osborne* Walter Van Brunt and Chorus
2752 Waltz of the Season—The Blue Paradise, *Eysler* George Wilton Ballard, Frederick Wheeler and Chorus
2753 Somebody Knows, *H. Von Tilzer* Harry Mayo and Mary Tally
2754 Andante pastorale—Souvenir des Alpes, *Bohm* Weyert A. Moor
2755 Coronation March—Prophete, *Meyerbeer* Sodero's Band
2756 I'm a Lonesome Melody, *Meyer* George Wilton Ballard and Chorus
2757 Whistling Rufus—One-Step, *Mills* Jaudas' Society Orchestra
2758 The Trumpeter of Sackingen—Parting Song, *Nessler* Louis Katzman
2759 They Didn't Believe Me, *Kern* Gladys Rice and Walter Van Brunt
2760 Scene at a Dog Fight—Descriptive Gilbert Girard and Steve Porter
2761 All Aboard For the County Fair Harlan E. Knight & Co.
2762 Little Grey Mother, *De Costa* Jim Doherty and Chorus
2763 In the Land of Love With the Song Birds, *Rega* George Wilton Ballard and Owen J. McCormack
2764 Auntie Skinner's Chicken Dinner Medley—One-Step, for dancing Sisty and Seitz's Banjo Orchestra
2765 The Last Waltz, *Dabney*, for dancing Sisty and Seitz's Banjo Orchestra
2766 Chimes of Normandy Airs—No. 2, Planquette New York Light Opera Co.
2767 O Little Town of Bethlehem, *Redner* The Carol Singers
2768 Once in Royal David's City, *Gauntlett* The Carol Singers
2769 It Came Upon the Midnight Clear, *Willis* The Carol Singers
2770 O Come, All ye Faithful (Adeste Fideles), *Reading* Sodero's Band
2771 Angels from the Realms of Glory, *Smart* The Carol Singers
2772 Dominion of Canada March, *Hill* Sodero's Band
2773 'Till the Boys Come Home, *Novello* Frederick Wheeler and Male Chorus
2774 Are We Downhearted—No! *David and Wright* Elizabeth Spencer and Chorus

Every Edison Dealer Should Read This

Umberto Sorrentino, a well-known Musician of New York City, contributed the following communication to a recent issue of *Musical America*. It was prepared by Mr. Sorrentino with no idea of exploiting records of any kind or manufacture. It is reprinted here because it correctly interprets Mr. Edison's views concerning the voices of artists of wide repute. His investigations have proved to him that reputations can be acquired by other means than a good voice. Consequently he has selected artists to make Edison Records solely because they have fine voices. If they have good reputations as operatic stars or concert artists so much the better, but quality of their voices must come first. As a result most of the present day singers with good voices make records for the Edison Laboratories.

We hope that every dealer will carefully read Mr. Sorrentino's article.

UPHOLDING AN ARTISTIC REPUTATION

To the Editor of *MUSICAL AMERICA*:

Artistic reputation is a product of white paper, printer's ink and ability. Sometimes the most indispensable of these three are the first two. For the great majority of theater, opera and concert goers believe that a singer is good, or a play is excellent, because they repeatedly have been told so through the advertising columns of the public prints, on glowing posters or in the thousand and one ways employed by advertising experts.

Of course, the public knows—in a more or less definite way—when a voice, or an actor pleases it. But so susceptible is the human brain to suggestion that the reports emphasized in the "advance notices" and in the carefully planned campaign "stick" more or less tenaciously—as a fixed idea. Such is the wonderful potency of suggestion—of the mental portrait of printed words—created by advertising.

In no business or profession in the world is publicity so essential, so indispensable, as in the opera, concert and theatrical fields. Black ink is transmuted by the alchemy of the printing press into gold and bank-notes. Thousands of artists are indebted to it for a very large measure of their success. Without it, they would be poor indeed.

For instance, it is within the strongest bounds of probability that there are today at least 1500 singers in the world (to name merely one class of artists) who, if they were to be brought incognito for an audition upon the stage of the Metropolitan, La Scala or Covent Garden, and there required to sing for an impresario or a director, would fail ignominiously to secure an engagement or perhaps even a chance to sing second parts. Why is this? What would happen to cause this lamentable fall from grace on the part of artists, some of whom may be the musical idols of two continents?

Simply this: They would be obliged to depend upon their own endeavors, they would have to "deliver the goods" without the hypnotic influence which years of mental suggestion—instituted by judicious advertising—have created for them.

They would be stripped of their glittering robes of natural or artificial interest. Their past triumphs, or their dresses and jewels, their amours, their Pomeranians or their titles of nobility would be as though

they never had been. But let it be whispered that this is Mme. Blank, known on four continents as a great prima donna, or as one of the world's most distinguished interpreters of Wagner, and immediately impresario or critic hears with new ears—with senses sharpened by the vivid power of imagination. The glorious mantle that publicity has created now covers all inadequacies and deficiencies.

And this is one of the grim jests in the singer's or actor's career. It takes years of advertising and successes to create a reputation—and then the artist must frequently live upon it.

A recent conversation with one of the best known singers in the Metropolitan illustrates this. He confided to me rather bitterly that to make a reputation took twenty-five of the best years of his life. Now that he has it, almost his entire time and thought and much of his income are spent in upholding it. Now he receives fifteen hundred dollars a week. Then he received thirty-five to fifty dollars a week. Musically, his is now a poorer voice, but from a box office viewpoint it is fourteen hundred and fifty dollars better than it was when it was infinitely superior. The difference lies in the accumulated value of twenty-five consecutive years of advertising.

One of the most famous baritones in Italy said to me: "Twenty years ago, when I had a voice, I had no reputation. Now I have a reputation, but I have no voice. The same people who refused to listen to me in my prime, when I needed them, now bore me to death with their importunities, when I do not need them."

A man or woman may be a superb artist, but as a general thing the public does not realize it, unless informed of the fact, perhaps indirectly, through the august authority of a well advertised name. For instance, a few years ago a magnificent singer appeared as *Canio* in "Pagliacci" in the Chicago Auditorium. As a joke on the critics and some of his friends in the audience, he sang also, in his most finished style, the part of the *Harlequin* (which is sung back of the scenes). The newspapers next morning gave fulsome praise to the *Canio*, but criticized most unmercifully the *Harlequin*. They did not know that the great tenor himself had sung both parts. The artist's adventure into the rôle of clown did not have the support of his reputation. Hence the "roast."

UMBERTO SORRENTINO.

New York, Sept. 25, 1915.

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynolds.

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
The Phonograph Co.
PEORIA—Peoria Phonograph Co.
QUINCY—Quincy Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
Pardee-Ellenberger Co.
LOWELL—Thomas Wardell.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.
ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City.
Schmelzer Arms Co.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—American Phonograph Co.
Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—I. Davega, Jr., Inc.
J. F. Blackman & Son.
S. B. Davega Co.
The Phonograph Corporation of
Manhattan.
ROCHESTER—Talking Machine Co.
SYRACUSE—Frank E. Bolway & Son.
W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
SCRANTON—Ackerman & Co.
WILLIAMSPORT—W. A. Myers.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonograph Co.
EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.
SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Pacific Phonograph Co.

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

CALGARY—R. S. Williams & Sons Co., Ltd.
MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—Babson Bros.
R. S. Williams & Sons Co., Ltd.

EDISON
DIAMOND DISC
PHONOGRAPHS
AUGUST, 1915



MANUFACTURED BY
THOMAS A. EDISON INC
ORANGE, N.J., U.S.A

EDISON'S MASTERPIECE



THE Edison Diamond Disc Phonograph marks the attainment of an ideal by a man whose ideals are many years in advance of the age in which he lives.

Mr. Edison invented the phonograph. It was in 1877. One year later he invented and patented the first DISC phonograph. This information may come as a surprise to many, for not until now has the great master permitted a disc phonograph to be offered to the public in his name. The new Edison Diamond Disc Phonograph, therefore, represents the culmination of thirty-five years of endeavor to perfectly reproduce sound.

In nearly every musical sound, though the ear hears it as one note, there is a combination of several notes. The different relative numbers and intensities of these several notes combined are what make the difference in timbre or tone quality. In analyzing the combination, the lowest tone is called the fundamental tone, and the softer and sweeter tones are called the overtones or sound colors of a musical note. Let the sound colors be absent from a note, and the resulting sound is thin and strident.

To the seemingly impossible task of reproducing clearly and perfectly these sound colors, Mr. Edison long and arduously applied his creative genius. Any talking machine could reproduce the fundamental tones of the original music, but failed to bring out the overtones. The result was not pleasing to a cultured ear.

The attainment of this ideal by Mr. Edison is due to a superior method of recording these sound colors and to their perfect reproduction in the Edison Disc Phonograph. This is the all important point for the cultured, music-loving ear, for it enables us to hear music as originally sung or played. It is not a dream of what might be done to bring the music faultlessly rendered into the home; it is the realization of that dream. And, since the Edison Disc is master of all reproduction of music, vocal and instrumental, it must necessarily become the greatest of musical educators.

In this Introduction we desire to speak first of the Edison Diamond Disc Record, and then of the Edison Phonograph, the instrument designed to play it.

I. THE EDISON DIAMOND DISC RECORD

Those who have heard the Edison Diamond Disc do not need to be told that it is different from all other sound-reproducing instruments; their own appreciation of real music enables them to recognize at once its superior musical qualities.

But, when they seek to learn why it differs in this respect and in that, they must turn to the inventor himself. Some peculiarities, such as the thickness and exceeding hardness of the disc, for instance, may in themselves seem of trivial importance, but when their vital relation to the superior results they have heard are pointed out, they then realize how deeply the inventor has studied the problem of perfectly reproducing the original music.

One point we can but briefly touch upon here, yet it is fundamental—the Edison method of recording—a method known only to the Edison Laboratories. Without such superior recording process all subsequent steps must fall short of the end desired, for it is self-evident that we cannot reproduce, by any manner of means, what has not been recorded, or not properly recorded.

Turning now to the disc itself let us learn from the inventor the reasons for some of its peculiarities.

FROM THE INVENTOR'S VIEW-POINT

The *Thickness* of the Edison Disc is perhaps its most apparent difference from all other discs, since it is fully twice as thick. Experiments have shown that the thickness of a record increases its resonance and gives mellowness and depth of tone to the reproduction. In powerful band records, and also in the deep notes of a basso, the Edison Disc Record is so heavy that it is not thrown into discordant vibrations as would be the case with a lighter record. On account of its weight and density, its surface is not affected by the powerful vibration of the diamond pointed lever, and this permits the reproduction of the faintest overtones. If the record did vibrate appreciably it would produce a discord and drown the delicate overtones that are brought out so perfectly on the Edison Diamond Disc.

The *Hardness* of the Edison Disc is another very noticeable characteristic. It is very much harder than the substance of which other discs are made, being a material new to chemistry, especially manufactured for this purpose. This hardness insures the life of the indentations made upon it, so that the minutest sound, once recorded, is not effaced nor distorted by use.

This sound-wave engraving is in the form of a groove of varying depth. The bottom of this groove rises and falls in waves that correspond to the vibrations of the music. The fundamental tone makes long waves; the overtones make very short and delicate waves. The diamond pointed reproducer travels along the groove under the proper pressure to bring out the full quality of the original music. The material on which this groove is engraved must not yield to the pressure, for, if it did, the reproducer point would press down the delicate overtone waves and they would not be properly reproduced.

While the fundamental vibrations on the record are plainly visible to the eye, some of the fine overtones are only visible under the microscope, and others not at all. If the material were not very hard the heavy weight used to hold the diamond ball against the record would press these minute waves down, the ball would not be lifted, and the faint overtones, which give music its quality, would not be reproduced.

An Edison Disc will stand almost any accident without breaking and will never warp—two important advantages not found in other disc records, and which infinitely prolong its life.

The *Fineness of the Grooves*, or threads, in an Edison Disc is another distinguishable feature, not perhaps so noticeable as either its thickness or hardness, but still very important. An Edison Disc is "cut" 150 threads to the inch, other discs generally 80 threads to an inch. The significance of this feature is that an Edison ten inch Disc will hold fifty per cent. more music than any other disc; a ten inch Edison Disc will hold more music than a twelve inch disc of other makes. As a practical result whole arias from operas can be recorded entire upon an Edison and it opens up the great field of the longer musical compositions, and permits many of the principal parts being given entire.

The *Life of the Record* is protected not only by its thickness, its hardness, its toughness, and its practically unbreakable character, but by a number of devices that cooperate to preserve it from strain and wear.

Foremost among these wear-resisting features is the adoption of a diamond point instead of a metallic or wooden needle. While the diamond is the hardest substance known, it is here so perfectly fitted to the groove in the disc, being ground under a microscope, that its polished surface follows the groove in the record with the ease and precision of a finely adjusted piece of delicate mechanism. It is not possible for the diamond to pick up

dirt like a wooden or metallic point and cut the record. The diamond rides over it. This diamond is a permanent reproducing-point and never needs changing.

Another very important Edison precaution against wear of the record is that the amplifying arm (the arm holding the reproducer point over the record) is carried from the outer edge of the record toward its center, by a nicely adjusted mechanism which propels the reproducer point without any damage to the record. In other disc machines the reproducing needle or point is propelled by its friction against the revolving record—that is to say, friction against the walls of the sound-groove. In other words the Edison Diamond Disc design avoids friction while other designs rely upon friction to move the reproducing point. Manifestly it is not scientific to use the record engravings as the means of moving the reproducing mechanism across the record. Such a delicate thing as a musical record should not be used to move machinery, especially if it is expected that overtones are to be perfectly reproduced.

II. THE EDISON DIAMOND DISC PHONOGRAPH.—The Instrument that Plays the Edison Diamond Disc Record

Both Edison Disc and Edison Phonograph have been perfected together by the inventor and must be used together if the highest musical results are to be realized.

There are many vital reasons why an Edison Disc Record cannot be played creditably on any other than the instrument designed for it by Mr. Edison. In the first place the music has been recorded on it by an entirely different method. Other discs are cut by the *lateral* or side process while the Edison is cut by the up and down, or vertical process. Then again it is recorded 150 threads to the inch instead of 80 threads used on other discs. That means that the walls of the grooves are closer together on the Edison and not adapted to bear the strain of carrying the tone arm. Invariably where any attempt is made to use an Edison Disc on other than an Edison instrument the quality of the tone is impaired and the record rendered unfit for subsequent use.

Glancing briefly at a few distinctive features of the disc instrument let us learn from the inventor their significance and importance.

FROM THE INVENTOR'S VIEW-POINT

The Reproducer is Heavier, very much heavier, than any similar device. The reason for this is that in order to hold vibration you must have adequate material and strength to control it—to prevent its leaking out, so to speak, through the top of the dome or walls of the speaker. The tension between the diaphragm and the diamond must be very great to make the point follow all the minute waves of the overtones.

The Reproducer is Free, or very nearly so, to follow the indentations on the record. In the mounting of the diamond not only is all lateral strain taken from it in carrying the amplifying arm, as previously explained, but it has of itself a freedom that insures a most easy and perfect response to every indentation, however minute, upon the disc. With the nicely adjusted weight (above mentioned) the diamond point is held to the record, yet is given the utmost freedom laterally.

The Diaphragm is very Sensitive. In the perfection of this part of the Edison Reproducer scores of substances were experimented with before the final one was decided upon. The result is that every faint overtone inscribed upon the Edison Disc Record is reproduced with remarkable clearness and fidelity. Every Edison diaphragm is hand-made, tested, inspected and assembled in the reproducer with as much care and precision as the works of a high grade watch. Every one is tested for tone quality. If not up to standard it is rejected and not sold. And

experience demonstrates that a very large percentage must be rejected on the same principle that very few violins, even if made exactly alike, have the right tone.

The Edison Motor is extra powerful, and specially designed by Mr. Edison to sustain the pitch of every selection played, with perfect accuracy. If a motor of insufficient strength were used, the pitch would be perceptibly lowered by the slower running of the record at certain points, or raised by faster running, where the record offers less resistance.

FROM THE LISTENER'S VIEW-POINT

Long before the disc was given to the public Mr. Edison himself was its most critical listener, and it was a matter of comment among casual listeners that he so frequently insisted upon the perfection of some slight detail that entirely escaped their notice. His standards were high.

How can we best describe the result? How can we compare the reproduction of the best music—vocal or instrumental—as rendered on the Edison Disc, with the rendition of the same pieces by talking machines? It is like comparing a beautiful painting—perfectly executed in respect of planes, tones, colors and perspective—with a drawing that possesses neither color, shading nor detail.

If you are fond of chamber music (as undoubtedly you are) you will realize how much it means to your perfect enjoyment of it in your own home to have an Edison Disc. All those delicate beauties of chamber music which have baffled reproduction until now, may be fully enjoyed upon the Edison. It opens wide the field of chamber music, not only because it reproduces the faintest notes perfectly, but because it permits of the reproduction *entire* of countless beautiful symphony movements and operatic selections.

Music-lovers will like the Edison Disc more and more, for besides its matchless tone, and an exact reproduction of the original, it maintains at all times the proper pitch.

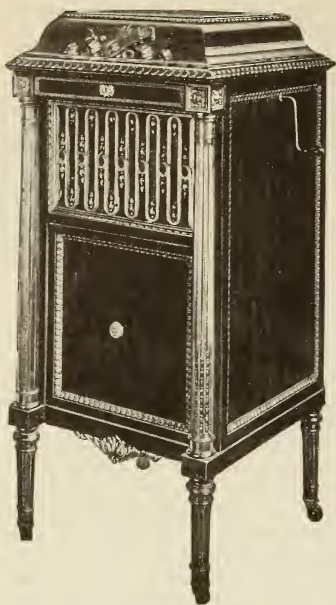
It is worthy of note that many of the foremost piano houses now place the Edison Disc on a par with their highest grade instruments, and are receiving from their own exclusive clientele the most hearty endorsement of it as an instrument of real musical value in their homes.

FROM THE OPERATOR'S VIEW-POINT

As the listener is very frequently the operator, it adds not a little to the enjoyment of the selections played to be able to change the records with the utmost ease and despatch. In this respect the Edison Disc Phonograph is by far the easiest to operate. It requires just three movements to change an Edison Disc: (1) place the record on the turn-table; (2) start the motor by releasing the catch; (3) lower the tone arm, thus bringing the diamond-reproducing point into position. All these movements can be made by one hand.

On other discs, ten or eleven movements are necessary, requiring both hands: (1) the sound box must be raised; (2) then the set screw (holding needle) released; (3) then needle taken out; (4) needle placed in tray for "used needles"; (5) another needle selected; (6) pointed end of needle turned downward; (7) needle put in position; (8) set screw tightened; (9) record placed on turn-table; (10) motor started; (11) sound-box placed in position on record.

All these changes on other disc machines require considerable time and patience, especially where a number of selections are played. Compared to all this the Edison Disc procedure in changing records is simplicity itself.



LOUIS XVI

MODEL B 450

Price, \$450.00

Cabinet, Circassian Walnut; contains record filing space with cards and indexes for filing. Twelve-inch turn-table. Tone modulator. Automatic record feed. Diamond stylus reproducer. Automatic stop. Powerful two-spring motor with worm driven gears. Metal parts gold plated. Dimensions: 48 inches high; 22 inches wide; 22½ inches deep.



Price, \$375.00

MODEL B 375

LOUIS XV

Cabinet, Mahogany; contains record filing space with cards and indexes for filing. Twelve-inch turn-table. Tone modulator. Automatic record feed. Diamond stylus reproducer. Automatic stop. Powerful two-spring motor with worm driven gears. Metal parts gold plated. Dimensions: 50 inches high; 23 inches wide; 31 inches deep.

PERIOD FURNITURE CABINETS FOR EDISON PHONOGRAPHS

HERETOFORE the cabinets of so-called talking-machines have ranged from a strictly utilitarian housing of the mechanism to the grotesque designs of cabinet-makers, either ignorant of or indifferent to the traditions of furniture architecture.

The history of furniture design, like that of any other art, resolves itself into certain epochs or periods made memorable by masters. Individual tastes may prefer one school or period of furniture to another, but good taste does not permit the selection of an article of furniture that violates the cardinal principles of classic furniture architecture.

Thus it was that in selecting the cabinets for the Edison Diamond Disc, we required our designers to follow classical lines. To the same extent that the superior musical quality of the Edison Diamond Disc appeals to the cultured musical sense, we determined that Edison Diamond Disc cabinets should appeal to those who have a cultured knowledge of furniture design.

First and foremost we desired a Renaissance type suggesting convincingly a French period, yet so modern in treatment as to harmonize with any surroundings. This resulted in the cabinet used with model B-250, the Official Laboratory Model of Edison Diamond Disc Phonograph.

There lies buried today in Westminster Abbey Robert Adam, architect to the king, member of Parliament, and celebrated as the founder of the Adam school of furniture, wherein the moldings are of the simplest and purest classical character. A distinctive feature of the Adam school is the use of the fan as a detail of embellishment. Our Diamond Disc model C-200 is a charming adaptation of this much admired and aristocratic English school.

Thomas Sheraton, born in 1751, is described by a competent critic as the English designer who adapted to British tastes the fancies of the Court of Marie-Antoinette. In

Sheraton's work the straight line, free from deviation, predominates. He went into matters of detail with exhaustive thoroughness, striving to produce a type of furniture at once pleasing and satisfying to the eye, yet ever keeping the idea of utility paramount. He favored the oval as a centrepiece, and achieved a great degree of gracefulness in the legs of cabinets and tables which he designed. Whatever embellishment he cautiously employed at times was never permitted to detract from the predominating classical straight line. Accordingly inlay work is a characteristic form of Sheraton decorative art. Our Diamond Disc model B-275 faithfully portrays the Sheraton school and is beautifully inlaid. Model C-150 also follows the Sheraton school but lacks the inlay.

Recognizing that the Louis Seize period typifies perhaps the greatest luxury combined with the greatest artistry in furniture design, we produced a pure type of Louis XVI cabinet, model B-450. During the reign of Louis XVI, 1774 to 1793, the nobility of France experienced an era of unparalleled luxury, refinement and ease, culminating in the Revolution, of which it was undoubtedly the cause. Probably in nothing was this so strongly and permanently reflected as in the furniture and furnishings of the period. Happy in the companionship of his charming and cultured young wife, the ill-fated Marie-Antoinette, Louis sought to surround her with every luxury that her refined but extravagant taste suggested. To the king's adoration of his beautiful consort may be traced the magnificent furniture of that day, which has ever since been recognized as the last word in lavish luxury. No finer specimen of the Louis Seize period could be found than our Diamond Disc cabinet B-450. Lately we have developed a Moderne type, model A-100, which embodies a certain amount of Louis XVI detail.

Of the other French periods, Louis Quinze stands next in beauty of design. This was the period that introduced the furniture of Jean François for Madame Pompadour. Furniture styles under Louis XIV were severe. Under Louis XV the lines became softer and less austere. Our Diamond Disc model B-375 is an admirable example of the cabinet design of the days of Louis XV



SHERATON—INLAID

Price, \$275.00

MODEL B 275

Cabinet, Mahogany, Inlaid; contains record filing space with cards and indexes for filing. Twelve-inch turn-table. Tone modulator. Automatic record feed. Diamond stylus reproducer. Automatic stop. Powerful two-spring motor with worm driven gears. Metal parts gold plated. Dimensions: 46½ inches high; 22½ inches wide; 21 inches deep.



OFFICIAL LABORATORY MODEL

Price, \$250.00

MODERN RENAISSANCE

MODEL B 250

Cabinet, Mahogany, Golden Oak, Weathered Oak or Fumed Oak; contains record filing space with cards and indexes for filing. Twelve-inch turn-table. Tone modulator. Automatic record feed. Diamond stylus reproducer. Automatic stop. Powerful two-spring motor with worm driven gears. Metal parts gold plated. Dimensions: 51 inches high; 22½ inches wide; 22½ inches deep.



ADAM

Price, \$200.00

MODEL C 200

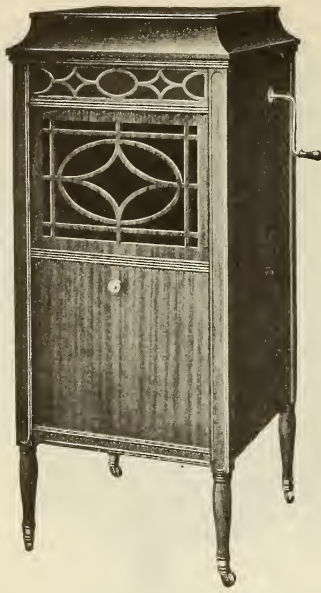
Cabinet, Mahogany, Golden Oak, Weathered Oak or Fumed Oak; contains record filing space with cards and indexes for filing. Twelve-inch turn-table. Tone modulator. Automatic record feed. Diamond stylus reproducer. Automatic stop. Powerful spring motor with worm driven gears. Metal parts gold plated. Dimensions: 47¼ inches high; 20¼ inches wide; 20¼ inches deep.



Price, \$165.00

MODEL B 200

Cabinet, Mahogany, Golden Oak, Weathered Oak or Fumed Oak; contains record filing space with cards and indexes for filing. Twelve-inch turn-table. Tone modulator. Automatic record feed. Diamond stylus reproducer. Automatic stop. Powerful spring motor with worm driven gears. Metal parts gold plated. Dimensions: 47 inches high; 20½ inches wide; 20½ inches deep.



SHERATON—PLAIN

MODEL C 150

Price, \$150.00

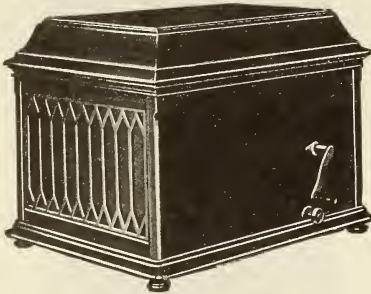
Cabinet, Mahogany, Golden Oak, Weathered Oak or Fumed Oak; contains compartment for filing records. Twelve-inch turn-table. Tone modulator. Automatic record feed. Diamond stylus reproducer. Automatic stop. Powerful spring motor with worm driven gears. Metal parts nickel plated. Dimensions: 44 1/4 inches high; 19 1/2 inches wide; 20 1/4 inches deep.



Price, \$115.00 (Including six record portfolios)

MODEL B 150

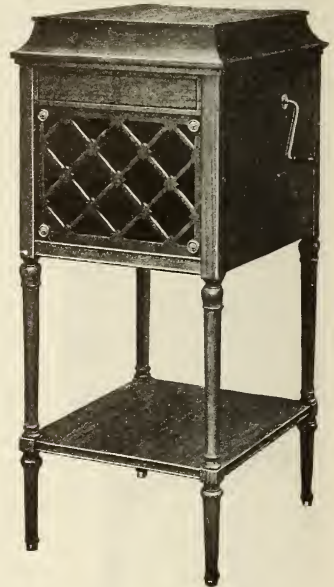
Cabinet, Mahogany, Golden Oak, Weathered Oak or Fumed Oak; has shelf for holding six record portfolios. Twelve-inch turn-table. Tone modulator. Automatic record feed. Diamond stylus reproducer. Automatic stop. Powerful spring motor with worm driven gears. Metal parts oxidized bronze. Dimensions: 44 inches high; 20 1/2 inches wide; 20 1/4 inches deep.



Price, \$80.00

MODEL B 80

Cabinet, Mahogany, Golden Oak, Weathered Oak or Fumed Oak. Twelve-inch turn-table. Automatic record feed. Diamond stylus reproducer. Metal parts nickel plated. Powerful spring motor with worm driven gears. Turn-table stop. Dimensions: 17 inches high; 18 1/2 inches wide; 24 1/4 inches deep.



MODERNE

MODEL A 100

Price, \$100.00

Cabinet, Mahogany, Golden Oak, Weathered Oak or Fumed Oak. Twelve-inch turn-table. Tone modulator. Automatic record feed. Diamond stylus reproducer. Automatic stop. Powerful spring motor with worm driven gears. Metal parts polished nickel. Dimensions: 42 inches high; 18 1/4 inches wide; 21 1/4 inches deep.

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